स्वर्गवासी साधुचरित श्रीमान् डालचन्दजी सिंघी



बाबू श्री बहादुर सिंहजी सिंघीके पुण्यश्लोक पिता

जन्म–वि सं १९२१, मार्ग वदि ६ 卐 स्वर्गवास–वि स. १९८४, पोष सुदि ६

दानशील - साहित्यरसिक - संस्कृतिप्रिय

स्व० बाबू श्री बहादुर सिंहजी सिंघी



अजीमगंज-कलकत्ता

जन्म ता. २८-६-१८८५]   [मृत्यु ता. ७-७-१९४४

सिंघी जैन ग्रन्थ माला

[ग्रन्थांक ३०]

धाराधिपति - परमारनृपचूडामणि

राजाधिराज भोजदेव विरचिता

शृङ्गार मञ्जरी कथा



SINGHI JAIN SERIES

[NUMBER 30]

SṚṄGĀRAMAÑJARĪ KATHĀ

OF

PARAMĀRA KING BHOJADEVA

Containing thirteen Tales pertaining to the life of the Courtesan in Ancient India, narrated in the rich Kāvya style.

कलकत्तानिवासी

साधुचरित-श्रेष्ठिवर्य श्रीमद् डालचन्दजी सिंघी पुण्यस्मृतिनिमित्त

प्रतिष्ठापित एवं प्रकाशित

सिंघी जैन ग्रन्थमाला

[जैन आगमिक, दार्शनिक, साहित्यिक, ऐतिहासिक, वैज्ञानिक, कथात्मक-इत्यादि विविधविषयगुम्फित प्राकृत, संस्कृत, अपभ्रंश, प्राचीनगूर्जर, -राजस्थानी आदि नाना भाषानिबद्ध सार्वजनीन पुरातन वाङ्मय तथा नूतन संशोधनात्मक साहित्य प्रकाशिनी सर्वश्रेष्ठ जैन ग्रन्थावलि]

प्रतिष्ठाता

श्रीमद् - डालचन्दजी - सिंघीसत्पुत्र

स्व० दानशील - साहित्यरसिक - संस्कृतिप्रिय

श्रीमद् बहादुर सिंहजी सिंघी



प्रधान सम्पादक तथा संचालक

आचार्य जिनविजय मुनि

अधिष्ठाता, सिंघी जैन शास्त्र शिक्षापीठ

*

ऑनररी डायरेक्टर

राजस्थान ओरिएण्टल रिसर्च इन्स्टीट्यूट, जोधपुर (राजस्थान)

निवृत्त ऑनररि डायरेक्टर

भारतीय विद्या भवन, बम्बई

ऑनररी मेंबर जर्मन ओरिएण्टल सोसाईटी, जर्मनी, भाण्डारकर ओरिएण्टल रिसर्च इन्स्टीट्यूट, पूना (दक्षिण); गुजरात साहित्यसभा, अहमदाबाद (गुजरात), विश्वेश्वरानन्द वैदिक शोध प्रतिष्ठान, होशियारपुर (पञ्जाब)

*

संरक्षक

श्री राजेन्द्र सिंह सिंघी तथा श्री नरेन्द्र सिंह सिंघी

प्रकाशनकर्ता-

अधिष्ठाता, सिंघी जैन शास्त्र शिक्षापीठ

भारतीय विद्याभवन, बम्बई

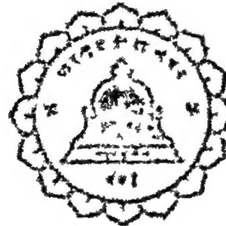
मालवदेशाधिप-परमारनृपचूडामणि

राजाधिराज भोजदेव विरचिता

शृङ्गार मञ्जरी कथा

राजस्थानप्रदेशान्तर्गत-जेसलमेरुदुर्गस्थ प्राचीन जैनज्ञानभाण्डागारोपलब्ध-
एकमात्र-त्रुटित-ताडपत्रीयपुस्तकाधारेण संशोध्य, आंग्लभाषामय-
लिखित विस्तृतविवेचन-भाषान्तर-विविधपरिशिष्टादिभिः
सुपरिष्कृत्य च संपादनकर्त्री

विदुषी कुमारी कल्पलता क० मा० मुन्शी
(एम्. ए., पीएच. डी.)



प्रकाशनकर्त्ता

अधिष्ठाता, सिंघी जैन शास्त्र शिक्षापीठ

भारतीय विद्याभवन, बम्बई

विक्रमाब्द २०१५] प्रथमावृत्ति [खिस्ताब्द १९५९

ग्रन्थांक ३०] [मूल्य रु० १२/५०

SINGHI JAIN SERIES

A COLLECTION OF CRITICAL EDITIONS OF IMPORTANT JAIN CANONICAL, PHILOSOPHICAL, HISTORICAL, LITERARY, NARRATIVE AND OTHER WORKS IN PRAKRIT, SANSKRIT, APABHRAMSHA AND OLD RAJASTHANI-GUJARATI LANGUAGES, AND OF NEW STUDIES BY COMPETENT RESEARCH SCHOLARS

•

ESTABLISHED

IN THE SACRED MEMORY OF THE SAINT LIKE LATE SETH

ŚRĪ DĀLCHANDJĪ SINGHĪ

OF CALCUTTA

BY

HIS LATE DEVOTED SON

DANASILA - SAHITYARASIKA - SANSKRITIPRIYA

ŚRĪ BAHADUR SINGH SINGHI

•

DIRECTOR AND GENERAL EDITOR

ĀCHĀRYA JINA VIJAYA MUNI

ADHIṢṬHATĀ, SINGHĪ JAIN ŚĀSTRA ŚIKṢHĀ PĪṬHA

Honorary Founder-Director, Rajasthan Oriental Research Institute, Jodhpur,
General Editor, Rajasthan Puratan Granthamala; etc
(Honorary Member of the German Oriental Society, Germany; Bhandarkar Oriental Research Institute, Poona; Vishveshvranand Vaidic Research Institute, Hosiyarpur, and Gujarat Sāhitya Sabhā, Ahmedabad.)

•

PUBLISHED

UNDER THE PATRONAGE OF

ŚRĪ RAJENDRA SINGH SINGHI

AND

ŚRĪ NARENDRA SINGH SINGHI

BY THE ADHIṢTHĀTĀ

SINGHI JAIN SHASTRA SHIKSHAPITH

BHARATIYA VIDYA BHAVAN

BOMBAY

ŚṚṄGĀRAMAÑJARĪ KATHĀ

OF THE

PARAMĀRA KING BHOJADEVA OF DHĀRĀ

(Containing thirteen Tales pertaining to the life of the courtesan in Ancient India, narrated in the rich Kāvya style)

Critically Edited from the only available, fragmentary palm-leaf Ms. in the famous Jain Bhandar at Jesalmere, Rajasthan. with an Introduction, Translation, Notes etc.

BY

Kumari **KALPALATA K. MUNSHI**, M. A., Ph. D.

PUBLISHED BY

Adhiṣṭhātā, Singhi Jain Śāstra Śikṣāpīṭha

BHĀRATĪYA VIDYĀ BHAVANA

BOMBAY

V. E. 2015] First Edition . 500 Copies [A. D. 1959

Vol. No. 30] [Price Rs. 12/50

॥ सिंघीजैनग्रन्थमालासंस्थापकप्रशस्तिः ॥

अस्ति बङ्गाभिधे देशे सुप्रसिद्धा मनोरमा । मुर्शिदाबाद इत्याख्या पुरी वैभवशालिनी ॥ १
बहवो निवसन्त्यत्र जैना ऊकेशवंशजाः । धनाढ्या नृपसम्मान्या धर्मकर्मपरायणाः ॥ २
श्रीडालचन्द इत्यासीत् तेष्वेको बहुभाग्यवान् । साधुवत् सच्चरित्रो यः सिंघीकुलप्रभाकरः ॥ ३
बाल्य एव गतो यश्च कर्तुं व्यापारविस्तृतिम् । कलिकातामहापुर्यां धृतधर्मार्थनिश्चयः ॥ ४
कुशाग्रीयया सद्बुद्ध्या सद्वृत्त्या च सन्निष्ठया । उपार्ज्य विपुलां लक्ष्मीं कोट्यधिपोऽजनिष्ट सः ॥ ५
तस्य मन्नुकुमारीति सन्नारीकुलमण्डना । जाता पतिव्रता पत्नी शीलसौभाग्यभूषणा ॥ ६
श्रीबहादुरसिंहाख्यो गुणवाँस्तनयस्तयोः । सञ्जातः सुकृती दानी धर्मप्रियश्च धीनिधिः ॥ ७
प्राप्ता पुण्यवता तेन पत्नी तिलकसुन्दरी । यस्याः सौभाग्यचन्द्रेण भासितं तत्कुलाम्बरम् ॥ ८
श्रीमान् राजेन्द्रसिंहोऽस्य ज्येष्ठपुत्रः सुशिक्षितः । यः सर्वकार्यदक्षत्वात् दक्षिणबाहुवत् पितुः ॥ ९
नरेन्द्रसिंह इत्याख्यस्तेजस्वी मध्यमः सुतः । सूनुर्वीरेन्द्रसिंहश्च कनिष्ठः सौम्यदर्शनः ॥ १०
सन्ति त्रयोऽपि सत्पुत्रा आप्तभक्तिपरायणाः । विनीताः सरला भव्याः पितुर्मार्गानुगामिनः ॥ ११
अन्येऽपि बहवस्तस्याभवन् स्वस्रादिबान्धवाः । धनैर्जनैः समृद्धः सन् स राजेव व्यराजत ॥ १२

अन्यच्च –

सरस्वत्यां सदासक्तो भूत्वा लक्ष्मीप्रियोऽप्ययम् । तत्राप्यासीत् सदाचारी तच्चित्रं विदुषां खलु ॥ १३
नाहंकारो न दुर्भावो न विलासो न दुर्व्ययः । दृष्टः कदापि यद्गेहे सतां तद् विस्मयास्पदम् ॥ १४
भक्तो गुरुजनानां स विनीतः सज्जनान् प्रति । बन्धुजनेऽनुरक्तोऽभूत् प्रीतः पोष्यगणेष्वपि ॥ १५
देश-कालस्थितिज्ञोऽसौ विद्या-विज्ञानपूजकः । इतिहासादि-साहित्य-संस्कृति-सत्कलाप्रियः ॥ १६
समुन्नत्यै समाजस्य धर्मस्योत्कर्षहेतवे । प्रचाराय च शिक्षाया दत्तं तेन धनं घनम् ॥ १७
गत्वा सभा-समित्यादौ भूत्वाऽध्यक्षपदान्वितः । दत्त्वा दानं यथायोग्यं प्रोत्साहिताश्च कर्मठाः ॥ १८
एवं धनेन देहेन ज्ञानेन शुभनिष्ठया । अकरोत् स यथाशक्ति सत्कर्माणि सदाशयः ॥ १९
अथान्यदा प्रसङ्गेन स्वपितुः स्मृतिहेतवे । कर्तुं किञ्चिद् विशिष्टं स कार्यं मनस्यचिन्तयत् ॥ २०
पूज्यः पिता सदैवासीत् सम्यग्-ज्ञानरुचिः स्वयम् । तस्मात् तज्ज्ञानवृद्ध्यर्थं यतनीयं मयाऽप्यरम् ॥ २१
विचार्यैवं स्वयं चित्ते पुनः प्राप्य सुसम्मतिम् । श्रद्धेयानां स्वमित्राणां विदुषां चापि तादृशाम् ॥ २२
जैनज्ञानप्रसारार्थं स्थाने शान्तिनिकेतने । सिंघीपदाङ्कितं जैनज्ञानपीठ मतिष्ठिपत् ॥ २३
श्रीजिनविजयः प्राज्ञो मुनिनाम्ना च विश्रुतः । स्वीकर्तुं प्रार्थितस्तेन तस्याधिष्ठायकं पदम् ॥ २४
तस्य सौजन्य-सौहार्द-स्थैर्यौदार्यादिसद्गुणैः । वशीभूय मुदा येन स्वीकृतं तत्पदं वरम् ॥ २५
कवीन्द्रेण रवीन्द्रेण स्वीयपावनपाणिना । रस-नागाङ्क-चन्द्राब्दे तत्प्रतिष्ठा व्यधीयत ॥ २६
प्रारब्धं मुनिना चापि कार्यं तदुपयोगिकम् । पाठनं ज्ञानलिप्सूनां ग्रन्थानां ग्रथनं तथा ॥ २७
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलकेतुना । स्वपितृश्रेयसे चैषा प्रारब्धा ग्रन्थमालिका ॥ २८
उदारचेतसा तेन धर्मशीलेन दानिना । व्ययितं पुष्कलं द्रव्यं तत्तत्कार्यसुसिद्धये ॥ २९
छात्राणां वृत्तिदानेन नैकेषां विदुषां तथा । ज्ञानाभ्यासाय निष्कामसाहाय्यं स प्रदत्तवान् ॥ ३०
जलवाय्वादिकानां तु प्रातिकूल्यादसौ मुनिः । कार्यं त्रिवार्षिकं तत्र समाप्यान्यत्रावासितः ॥ ३१
तत्रापि सततं सर्वं साहाय्यं तेन यच्छता । ग्रन्थमालाप्रकाशाय महोत्साहः प्रदर्शितः ॥ ३२
नन्द-निध्यङ्क-चन्द्राब्दे कृता पुनः सुयोजना । ग्रन्थावल्याः स्थिरत्वाय विस्तराय च नूतना ॥ ३३
ततो मुनेः परामर्शात् सिंघीवंशनभस्वता । भारतीयविद्याभवनायेयं ग्रन्थमाला समर्पिता ॥ ३४
आसीत्तस्य मनोवाञ्छाऽपूर्वग्रन्थप्रकाशने । तदर्थं व्ययितं तेन लक्षावधि हि रूप्यकम् ॥ ३५
दुर्विलासाद् विधेर्हन्त ! दौर्भाग्याच्चात्मबन्धूनाम् । स्वल्पेनैवाथ कालेन स्वर्गं स सुकृती ययौ ॥ ३६
इन्दु-खाभ्यसि इन्दुपरिमाणे धृतिशती कलिकाताविधी स प्राप्तवान् परमां गतिम् ॥ ३७
पितृभक्तैश्च तत्पुत्रैः श्रेयसे पितुरात्मनः । तथैव प्रपितुः स्मृत्यै प्रकाश्यतेऽधुना त्वियम् ॥ ३८
सैषा ग्रन्थावलिः श्रेष्ठा प्रेष्ठा प्रज्ञावतां प्रथा । भूयाद् भूत्यै सतां सिंघीकुलकीर्तिप्रकाशिका ॥ ३९
विद्वज्जनकृताह्लादा सच्चिदानन्ददा सदा । चिरं नन्दत्वियं लोके श्रीसिंघी ग्रन्थमालिका ॥ ४०

*

॥ सिंघीजैनग्रन्थमालासम्पादकप्रशस्तिः ॥

स्वस्ति श्रीमेदपाटाख्यो देशो भारतविश्रुतः । रूपाहेलीति सन्नाम्नी पुरिका यत्र सुस्थिता ॥ १
सदाचार-विचाराभ्यां प्राचीननृपतेः समः । श्रीमच्चतुरसिंहोऽत्र राठोडान्वयभूमिपः ॥ २
तत्र श्रीवृद्धिसिंहोऽभूद् राजपुत्रः प्रसिद्धिभाक् । क्षात्रधर्मधनो यश्च परमारकुलाग्रणीः ॥ ३
मुञ्ज-भोजमुखा भूपा जाता यस्मिन् महाकुले । किं वर्ण्यते कुलीनत्वं तत्कुलजातजन्मनः ॥ ४
पत्नी राजकुमारीति तस्याभूद् गुणसंहिता । चातुर्य रूप-लावण्य-सुवाक् सौजन्यभूषिता ॥ ५
क्षत्रियाणीं प्रभापूर्णां शौर्योद्दीप्तमुखाकृतिम् । यां दृष्ट्वैव जनो मेने राजन्यकुलजा त्वियम् ॥ ६
पुत्रः किसनसिंहाख्यो जातस्तयोरतिप्रियः । रणमल्ल इति चान्यद् यन्नाम जननीकृतम् ॥ ७
श्रीदेवीहंसनामाऽत्र राजपूज्यो यतीश्वरः । ज्योतिर्भैषज्यविद्यानां पारगामी जनप्रियः ॥ ८
आगतो मरुदेशाद् यो भ्रमन् जनपदान् बहून् । जातः श्रीवृद्धिसिंहस्य प्रीति-श्रद्धास्पदं परम् ॥ ९
तेनाथाप्रतिमप्रेम्णा स तत्सूनुः स्वसन्निधौ । रक्षितः शिक्षितः सम्यक्, कृतो जैनमतानुगः ॥ १०
दौर्भाग्यात् तच्छिशोर्बाल्ये गुरु-तातौ दिवंगतौ । विमूढः स्वगृहात् सोऽथ यदृच्छया विनिर्गतः ॥ ११

तथा च–

भ्रान्त्वा नैकेषु देशेषु संसेव्य च बहून् नरान् । दीक्षितो मुण्डितो भूत्वा जातो जैनमुनिस्ततः ॥ १२
ज्ञातान्यनेकशास्त्राणि नानाधर्ममतानि च । मध्यस्थवृत्तिना तेन तत्त्वातत्त्वगवेषिणा ॥ १३
अधीता विविधा भाषा भारतीया युरोपजाः । अनेका लिपयोऽप्येवं प्रत्न-नूतनकालिकाः ॥ १४
येन प्रकाशिता नैके ग्रन्था विद्वत्प्रशंसिताः । लिखिता बहवो लेखा ऐतिह्यतथ्यगुम्फिताः ॥ १५
बहुभिः सुविद्वद्भिस्तन्मण्डलैश्च स सत्कृतः । जिनविजयनाम्नाऽयं विख्यातः सर्वत्राभवद् ॥ १६
तस्य तां विश्रुतिं ज्ञात्वा श्रीमद्गान्धीमहात्मना । आहूतः सादरं पुण्यपत्तनात् स्वयमन्यदा ॥ १७
पुरे चाहम्मदाबादे राष्ट्रीयः शिक्षणालयः । विद्यापीठ इति ख्यातो प्रतिष्ठितो यदाऽभवत् ॥ १८
आचार्यत्वेन तत्रोच्चैर्नियुक्तः स महात्मना । रस-मुनि-निधीन्द्वब्दे पुरातत्त्वाख्यमन्दिरे ॥ १९
वर्षाणामष्टकं यावत् सम्भूष्य तत् पदं ततः । गत्वा जर्मनराष्ट्रे स तत्संस्कृतिमधीतवान् ॥ २०
तत आगत्य सँल्लग्नो राष्ट्रकार्ये च सक्रियम् । कारावासोऽपि सम्प्राप्तो येन स्वातन्त्र्यसङ्गरे ॥ २१
क्रमात् ततो विनिर्मुक्तः स्थितः शान्तिनिकेतने । विश्ववन्द्यकवीन्द्रश्रीरवीन्द्रनाथभूषिते ॥ २२
सिंघीपदयुतं जैनज्ञानपीठं तदाश्रितम् । स्थापितं तत्र सिंघीश्रीडालचन्दस्य सूनुना ॥ २३
श्रीबहादुरसिंहेन दानवीरेण धीमता । स्मृत्यर्थं निजतातस्य जैनज्ञानप्रसारकम् ॥ २४
प्रतिष्ठितश्च तस्यासौ पदेऽधिष्ठातृसञ्ज्ञके । अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाङ्मयम् ॥ २५
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलकेतुना । स्वपितृश्रेयसे ह्येषा प्रारब्धा ग्रन्थमालिका ॥ २६
अथैवं विगतं तस्य वर्षाणामष्टकं पुनः । ग्रन्थमालाविकासादिप्रवृत्तिषु प्रयस्यतः ॥ २७
बाणे-रत्न-नवेन्द्वब्दे मुंबाईनगरीस्थितः । मुंशीति विरुदख्यातः कन्हैयालाल-धीसखः ॥ २८
प्रवृत्तो भारतीयानां विद्यानां पीठनिर्मितौ । कर्मनिष्ठस्य तस्याभूत् प्रयत्नः सफलोऽचिरात् ॥ २९
विदुषां श्रीमतां योगात् पीठो जातः प्रतिष्ठितः । भारतीयपदोपेत विद्याभवनसञ्ज्ञया ॥ ३०
आहूतः सहकार्यार्थं स मुनिस्तेन सुहृद्वरा । ततःप्रभृति तत्रापि तत्कार्ये सुप्रवृत्तवान् ॥ ३१
तद्भवनेऽन्यदा तस्य सेवाऽधिका ह्यपेक्षिता । स्वीकृता च सद्भावेन साऽप्याचार्यपदाश्रिता ॥ ३२
नन्द-निध्यङ्क-चन्द्राब्दे वैक्रमे विहिता पुनः । एतद्ग्रन्थावलीस्थैर्यकृते नूतनयोजना ॥ ३३
परामर्शात् ततस्तस्य श्रीसिंघीकुलभास्वता । भाविद्याभवनायेयं ग्रन्थमाला समर्पिता ॥ ३४
प्रदत्ता दशसाहस्री पुनस्तस्योपदेशतः । स्वपितृस्मृतिमन्दिरकरणाय सुकीर्तिना ॥ ३५
दैवादल्पे गते काले सिंघीवर्यो दिवंगतः । यस्तस्य ज्ञानसेवायां साहाय्यमकरोत् महत् ॥ ३६
पितृकार्यप्रगत्यर्थं यत्नशीलैस्तदात्मजैः । राजेन्द्रसिंहमुख्यैश्च सत्कृतं तद्वचस्ततः ॥ ३७
पुण्यश्लोकपितुर्नाम्ना ग्रन्थागारकृते पुनः । बन्धुज्येष्ठो गुणश्रेष्ठो ह्यर्द्धलक्षं धनं ददौ ॥ ३८
ग्रन्थमालाप्रसिद्ध्यर्थं पितृवत् तस्य कांक्षितम् । श्रीसिंघीसत्पुत्रैः सर्वं तद्गिराऽनुविधीयते ॥ ३९
विद्वज्जनकृताह्लादा सच्चिदानन्ददा सदा । चिरं नन्दत्वियं लोके जिनविजयभारती ॥ ४०

*

SINGHI JAIN SERIES

Works in the Series already out.

अद्यावधि मुद्रितग्रन्थनामावलि

१ मेरुतुङ्गाचार्यरचित प्रबन्धचिन्तामणि मूल संस्कृत ग्रन्थ.
२ पुरातनप्रबन्धसंग्रह बहुविध ऐतिह्यतथ्यपरिपूर्ण अनेक निबन्ध सचय.
३ राजशेखरसूरिरचित प्रबन्धकोश.
४ जिनप्रभसूरिकृत विविधतीर्थकल्प.
५ मेघविजयोपाध्यायकृत देवानन्दमहाकाव्य.
६ यशोविजयोपाध्यायकृत जैनतर्कभाषा.
७ हेमचन्द्राचार्यकृत प्रमाणमीमांसा.
८ भट्टाकलङ्कदेवकृत अकलङ्कग्रन्थत्रयी.
९ प्रबन्धचिन्तामणि – हिन्दी भाषांतर.
१० प्रभाचन्द्रसूरिरचित प्रभावकचरित.
११ सिद्धिचन्द्रोपाध्यायरचित भानुचन्द्रगणिचरित.
१२ यशोविजयोपाध्यायविरचित ज्ञानबिन्दुप्रकरण.
१३ हरिषेणाचार्यकृत बृहत्कथाकोश.
१४ जैनपुस्तकप्रशस्तिसंग्रह, प्रथम भाग.
१५ हरिभद्रसूरिविरचित धूर्ताख्यान. (प्राकृत)
१६ दुर्गदेवकृत रिष्टसमुच्चय. (प्राकृत)
१७ मेघविजयोपाध्यायकृत दिग्विजयमहाकाव्य
१८ कवि अब्दुल रहमानकृत सन्देशरासक. (अपभ्रंश)
१९ भर्तृहरिकृत शतकत्रयादि सुभाषितसंग्रह.
२० शान्त्याचार्यकृत न्यायावतारवार्तिक-वृत्ति.
२१ कवि धाहिलरचित पउमसिरीचरिउ. (अप०)
२२ महेश्वरसूरिकृत नाणपंचमीकहा. (प्रा०)
२३ श्रीभद्रबाहुआचार्यकृत भद्रबाहुसंहिता.
२४ जिनेश्वरसूरिकृत कथाकोषप्रकरण. (प्रा०)
२५ उदयप्रभसूरिकृत धर्माभ्युदयमहाकाव्य.
२६ जयसिंहसूरिकृत धर्मोपदेशमाला. (प्रा०)
२७ कोऊहलविरचित लीलावई कहा. (प्रा०)
२८ जिनदत्ताख्यानद्वय. (प्रा०)
२९ स्वयंभूविरचित पउमचरिउ. भाग १ (अप०)
३० ,, ,, ,, २
३१ सिद्धिचन्द्रकृत काव्यप्रकाशखण्डन.
३२ दामोदरपण्डित कृत उक्तिव्यक्तिप्रकरण.
३३ भिन्नभिन्न विद्वत्कृत कुमारपालचरित्रसंग्रह.
३४ जिनपालोपाध्यायरचित खरतरगच्छ बृहद्गुर्वावलि.
३५ उद्द्योतनसूरिकृत कुवलयमाला कहा. (प्रा०)
३६ गुणपालमुनिरचित जंबुचरियं. (प्रा०)
३७ पूर्वाचार्यविरचित जयपायड-निमित्तशास्त्र. (प्रा०)
३८ भोजनृपतिरचित शृङ्गारमञ्जरी. (संस्कृत कथा)

Shri Bahadur Singh Singhi Memoirs

Dr. G. H. Buhler's Life of Hemachandrācharya.

Translated from German by Dr. Manilal Patel, Ph. D.

1 स्व. बाबू श्रीबहादुरसिंहजी सिंघी स्मृतिग्रन्थ [भारतीयविद्या भाग ३] सन १९४५.
2 Late Babu Shri Bahadur Singhji Singhi Memorial volume. BHARATIYA VIDYA [Volume V] A. D. 1945.
3 Literary Circle of Mahāmātya Vastupāla and its Contribution to Sanskrit Literature. By Dr. Bhogilal J. Sandesara, M. A., Ph. D. (S.J.S.33.)
4-5 Studies in Indian Literary History. Two Volumes. By Prof. P. K. Gode, M. A. (S. J. S. No. 37-38.)

Works in the Press.

संप्रति मुद्र्यमाणग्रन्थनामावलि

१ विविधगच्छीयपट्टावलिसंग्रह.
२ जैनपुस्तकप्रशस्तिसंग्रह, भाग २.
३ विज्ञप्तिसंग्रह विज्ञप्ति महालेख - विज्ञप्ति त्रिवेणी आदि अनेक विज्ञप्तिलेख समुच्चय.
४ कीर्तिकौमुदी आदि वस्तुपालप्रशस्तिसंग्रह.
५ गुणचन्द्रविरचित मन्त्रीकर्मचन्द्रवंशप्रबन्ध.
६ नयचन्द्रविरचित हम्मीरमहाकाव्य.
७ महेन्द्रसूरिकृत नर्मदासुन्दरीकथा. (प्रा०)
८ कौटिल्यकृत अर्थशास्त्र - सटीक. (कतिपयअंश)
९ गुणप्रभाचार्यकृत विनयसूत्र. (बौद्धशास्त्र)
१० धनसारगणीकृत–भर्तृहरशतकत्रयटीका.
११ रामचन्द्रकविरचित-मल्लिकामकरन्दादिनाटकसंग्रह.
१२ तरुणप्रभाचार्यकृत षडावश्यकबालावबोधवृत्ति.
१३ प्रद्युम्नसूरिकृत मूलशुद्धिप्रकरण-सटीक.
१४ हेमचन्द्राचार्यकृत छन्दोऽनुशासन.
१५ स्वयंभुकविरचित पउमचरिउ. भा० ३
१६ ठक्कर फेरुरचित ग्रन्थावलि. (प्रा०)

CONTENTS



PREFACE.

Śrṅgāramañjarī Kathā of Bhojadeva, based on a single (and the only known) manuscript is being brought to light here for the first time. The present study has been divided into four sections. The *first* section—Introduction, describes the peculiarities of the manuscript and analyses its contents The *second* section consists of the text itself The manuscript contained many scribal errors. These have been corrected and the original corrupt readings have been given in the footnotes The folio numbers of the manuscript have been given in square brackets and the sides are indicated by the letters A and B. The completed lines have been indicated by superscribed numerals in round brackets. At the end of the text has been given an index of proper names occurring in the text The *third* section contains the translation of the Sanskrit text. The small fragments have not been translated The twelth tale also in which the thread of narrative is lost has been left untranslated. The numbers in brackets in the translation correspond to the page number of the Sanskrit text The *fourth* section comprises of Notes, Appendices and Indices The Notes deal with only those words and expressions which are rare or remarkable in some way. Appendix I is a transcript from the Madras Manuscript of the *Śṛngāra-Prakāśa* which was kindly sent to me by Dr. V. Raghavan. It bears important relationship with some technical points in the present text (Chapter Five) Appendix II is a grouping together of maxims found in the text

During this study, I was often required to consult the *Śṛngāra-Prakāśa* of Bhoja, no part of which was available then in printed form. I take this opportunity to express my deep sense of gratitude to Dr. V. Raghavan of the Madras University, for helping me by sending references, time and again, from the Śrṅgāraprakāśa manuscript.

As to my indebtedness to Muni Śrī Jinavijayaji, what shall I say when I owe so much to him, from learning the a, b, c of deciphering the palm-leaf MS. down to the guidance in even the smallest details of preparation and presentation the text? Suffice it to say that but for his manifold help, guidance and encouragement, I could not have undertaken and completed the present work And as if this were not enough, he has so kindly included my work for publication in the illustrious Singhi Jain Series and taken all the trouble to see it through the press, from start to finish Such a huge debt cannot be repaid in any amount of words. I can only register my deep sentiment of gratitude and respect towards him.

KALPALATA MUNSHI.

ABBREVIATIONS

ASI	Archaelogical Survey of India
BSP	Bhoja's Śṛṅgāraprakāśa by V. Raghavan
EI	Epigraphia Indica
G. O. S.	Gaekwad's Oriental Series
IA	Indian Antiquary
JRAS	Journal of the Royal Asiatic Society
KĀ	Kāvyādarśa of Daṇḍin
KAL	Kāvyālaṁkāra of Bhāmaha
KS	Kāmasūtra of Vātsyāyana
KSS	Kathāsaritsāgara of Somadeva
MW	A Sanskrit-English Dictionary—Monier-Williams
PSM	Pāiasaddamhannavo
SKĀ	Sarasvatīkanthābharana of Bhojadeva
SMK	Ms. of the Śiṅgāramañjarīkathā of Bhojadeva
SP	1. Śṛṅgāraprakāśa of Bhojadeva
	2. Madras Ms. of Śrngāraprakāśa
SS	Samarāṅgana-sūtradhāra of Bhojadeva

BIBLIOGRAPHY

Printed Works—English and Sanskrit

Agnipurāna. (edited by H. N. Apte), Bombay, 1900

Akbarshah, Śrṅgāramañjarī. (edited by V. Raghavan) Hyderabad, 1951

Aufrecht, Catalogus Catalogorum. Parts I & II

Bānabhatta, Kādambarī (edited by K. P. Parab), Bombay, 1940

Bhāmaha, Kāvyālaṁkāra. (=Appendix VIII in Pratāparudrayaśobhūsana, edited by K. P. Trivedi), Bombay, 1905

Bhānudatta, Rasamañjarī

Bharata, Nātyaśāstra

Bhojadeva, Samarāṅganasūtradhāra. (edited by Ganapati Sastri), Vol I, Baroda, 1924

„ Sarasvatīkanthābharana. (edited by Durgaprasad and Pansikar), Bombay, 1925

„ Srṅgāraprakāśa (published by Yatirājasvami), Madras, 1926

Budhaswāmin, Brhat-kathā-ślokasaṁgraha. (edited by F. Lacote), Paris. 1908

Caturbhāṇī. (edited by M. R. Kavi & S. K. Ramanatha Sastri), Madras 1922

Dāmodaragupta Kuttanimata. Bombay 1899

Daṇḍin, Daśakumāracarita. (edited by N B. Godbole) Bombay, 1936

„ Kāvyādarśa. (edited by S. K. Belvalkar), Poona, 1924

Dasgupta, S N. and DE, S K A History of Sanskrit Literature Vol. I, Calcutta, 1947

Dey, Nandolal, The Geographical Dictionary of Ancient and Medieval India Calcutta, 1899

Dhanapāla, Tilakamañjarī (edited by Pt. B Shastri and K P Parab), Bombay, 1938

Dhanañjaya, Daśarūpaka (edited by Pansikar), Bombay 1928

Dickinson, G. L , The Greek View of life. London, 1932

Dubois, Abbe, Hindu Manners, Customs and Ceremonies. (Translated by H. K Beaucham), Oxford, 1906

Fergusson, W. S., Helenistic Athens London, 1911

Ganguly, D. C., History of the Paramāra Dynasty Dacca, 1933

Halāyudha, Abhidhānaratnamālā

Handiqui, K K , Yaśastilaka and Indian Culture. Sholapur, 1949

Haribhadrasūrī, Dhūrtākhyāna. (edited by Muni Jinavijaya and Upadhye, A N), Bombay, 1944

Hemachandra. Abhidhānacintāmani, Bombay, 1946
„ Chandonuśāsana. Published by Sagaranandsuri
„ Kāvyānuśāsana (edited by Parikh, R. C.). Vol. I, Bombay, 1938.
„ Deśīnāmamālā, (edited by P. V. Ramanujaswami).
„ Sthavirāvalicarita or Pariśisthaparvan, (Bibliotheca Indica, 96), 1932
Kane, P. V, History of Dharmaśāstra Literature, Vol. I, Poona, 1930
Kauṭilya, Arthaśāstra. (edited by Shamashastri), Mysore, 1924
„ „ (edited by Jolly & Schmidt), 1924
Keith, A. B., A History of Sanskrit Literature. London, 1941
Krsnakavi, Mandāramakaranda Campū, Bombay, 1924
Krishnamachariar, M A., History of Classical Sanskrit Literature. Madras, 1937
Kṣemendra Deśopadeśa and Narmamāla. (Kashmir Series of Texts and Studies, 40), 1923
„ Kalāvilāsa Bombay, 1929
„ Samayamātrkā Bombay, 1888
Mādhavācārya, Sarvadarśanasamgraha, Bombay, 1906
Māgha, Śiśupālavadha. (edited by Bhandare, M. S.), Bombay, 1932
Mammata, Kāvyaprakāśa. (edited by Syamacharan), Calcutta, 1886
Mehta, R. N., Pre-Budhhist India. Bombay, 1939
Merutuṅga, Prabandhacintāmani. (edited by Jinavijaya Muni), Bombay, 1933
Monier-Williams, M, A Sanskrit-English Dictionary. Oxford, 1899
Munshi, K M, The Glory that was Gūrjaradeśa Pt III—Imperial Gūrjaras, Bombay, 1944
Padmagupta, Navasāhasāṅkacarita. (edited by Islampurkar, V.), Bombay, 1895
Prabhācandrācārya, Prabhāvakacarita. Bombay, 1940.
Raghavan, V., Bhoja's Śṛṅgāraprakāśa. (New Indian Antiquary), Bombay, 1942–43
Rājaśekhara, Kāvyamīmāṁsā. (edited by C D. Dalal & R. H. Shastri), Baroda, 1934.
Ray, H. C., The Dynastic History of Northern India. Vol II, Calcutta, 1936
Rudrata, Kāvyālaṁkāra. Bombay, 1928
„ Śrngāratilaka Bombay, 1899
Saṅghadāsagaṇi vācaka, Vasudevahindi. (edited by Muni Caturvijayji and Muni Punyavijayji), Bhavnagar, 1930–31
Scott, G. R, A History of Prostitution. London, 1940
Sheth, H. T., Pāiasaddamahaṇṇavo, Calcutta, 1929

Somadevabhatta, Kathāsaritsāgara. (edited by Pt. Durgaprasad and Parab, K. P.) Bombay, 1930

Somadevasūri, Yaśastilakacampū (edited by Pt. Sivadatta), Bombay, 1916

Subandhu, Vāsavadattā. (edited by F. Hall), Calcutta, 1859

Śūdraka, Mrcchakatika. (edited by Parab, K. P.), Bombay, 1936

Upadhyaya, B. S., India in Kālidāsa. Allahabad, 1947

Vaidya, C. V., Downfall of Hindu India Poona, 1926

Vaidya, P. V., Hemacandra's Prākrit Grammar. Poona, 1928

Vāmana, Kāvyālaṁkārasūtrāni. (edited by Pt Durgaprasad and Parab, K. P.), Bombay, 1926

Vardhamānācārya, Ganaratnamahodadhi

Vātsyāyana, Kāmasūtra. (Chaukhamba Sanskrit Series), Benaras

Viśvanātha, Sāhityadarpana. (edited by Mm. P. V Kane), Bombay, 1923

Yādavaprakāśa, Vaijayantī. (edited by G Oppert), Madras, 1893

Studies.

Buhler, G., The Udaipur Praśasti of the Kings of Mālwā. (E. I. Vol. I, pp. 233–238)

Chakravarti, N. P., Epigraphy, Section III, (A. S. I. 1934–35, p 60)

Crooke, W., Indian Prostitution. (Hasting's Encyclopedia of Religion and Ethics), Vol. X

Dubkund Inscription, (E. I. II. p. 233, 237–238)

Hogarth, D. G, Graeco-Roman Hierodouloi, (Hasting's Encyclopedia of Religion and Ethics), Vol. V.

Krishnamachariar, M, Bhoja's Śrngāramañjarī (Journal of Venkatesvara Oriental Institute), Vol. II, pp. 459–460, 1941.

Penzer, Sacred Prostitution (The Ocean of Story), Vol. I, Appendix IV, London, 1924

Svayambhūchhandas, (Journal of the University of Bombay, November, 1936, pp. 69-93)

Velankar, H. D., Kavidarpana. (A. B. O R. I. Vol. XVI, i-ii, 1935, note 51)

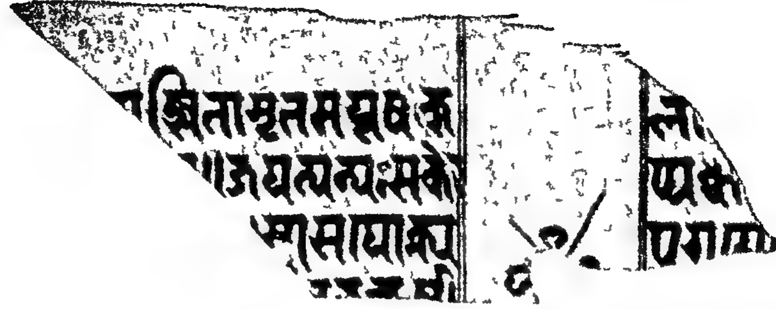
Venkatasubiah, A. and Muller, E., The Kalās (J. R A. S 1914, pp. 355-367)

Vogel, J., Inscription F. Second Apsidal Temple Inscription. (E I. Vol. XX, p 22, 1929-30)

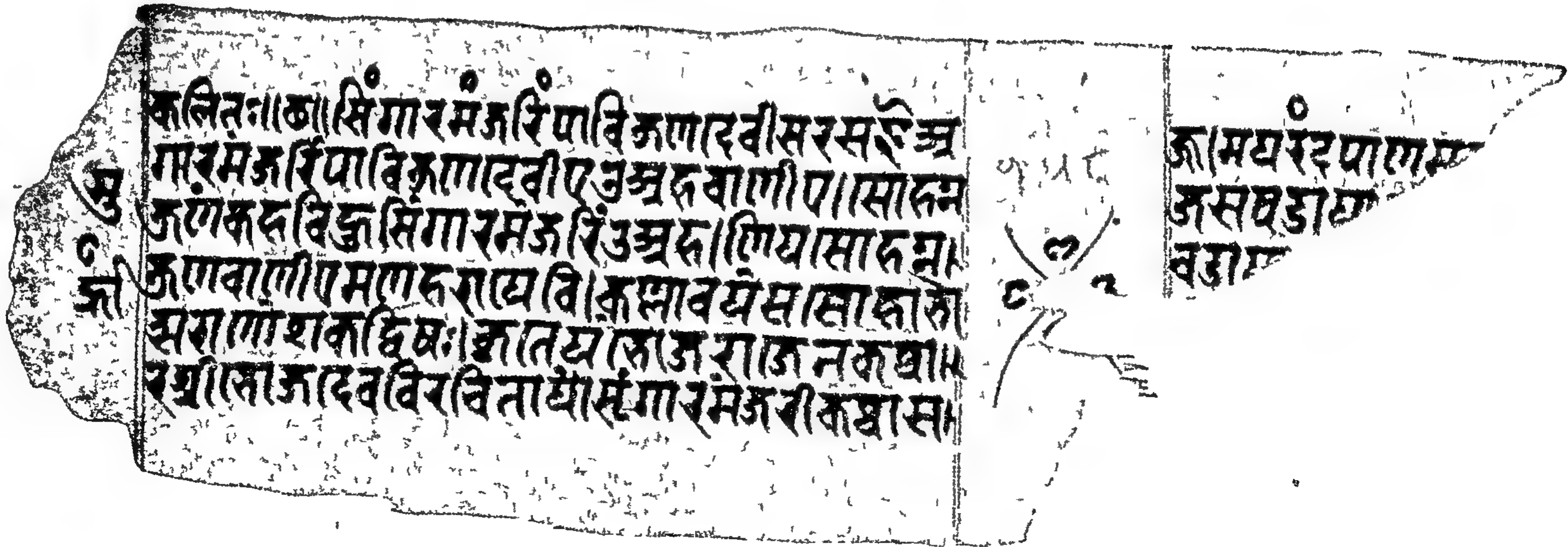
Wallace, Irving, The Geisha Guild. (Tricolour), Vol. III, September, 1945, pp. 28-35

Wodehouse, Greek Prostitution (Hasting's Encyclopaedia of Religion and Ethics, Vol. X)

THE
INTRODUCTION
TO
THE ŚRNGĀRAMAÑJARĪ KATHĀ
OF
ŚRI BHOJADEVA



A fragment of the first page.



Half piece of the last folio.

First side of the second page from which the text begins.

Folio 59b showing the colophon of the 4th tale.

Folio 32a showing the correction style.

Folio 145b showing the condition of the palm-leaf before being inscribed upon.

Folio 122 & 140 showing how fragments have been pieced together.

INTRODUCTION

CHAPTER I

THE PLACE OF FIND AND THE DESCRIPTION OF THE MS

The palmleaf Ms of the Śṛngāramañjarīkathā (hereafter mentioned as SMK) of King Bhojadeva was found in the Jesalmere Jñāna Bhandāra It was first noticed by Dr. G Buhler when he went to examine the Bhanḍāras in 1874 He says —

'A poetical composition by Bhoja—the Śṛngāramañjarīkathā — is partly preserved in a fragment which I found in 1874 in the Bṛhadjñānakośa at Jesalmere A colophon on fol 149b runs as follows — इति महाराजाधिराजपरमेश्वर श्रीभोजदेवविरचिताया शृगारमजरीकथाया पमराककथानिका द्वादशी समाप्ता । The work is partly in prose and partly in verse '[1]

The same Ms has been listed in the 'Catalogue of Mss in the Jesalmere Bhandāras' compiled by C D Dalal after his visit to Jesalmere in 1916 The Catalogue observes, at one place 'No 32 (1) शृगारमजरी by Bhoja, incomplete ' (2) in the introductory part of the same catalogue, Pandit Lalchandra Gandhi writes शृगारमजरी भोज (क ३२५ (२)) कथासग्रहमयीय मुरसा कथा सस्कृतभापाया - सस्कृतभापाजीवातुना सरस्वतीकण्ठाभरणादिप्रणेता महाराजभोजदेवेन विरचितेति तदन्तर्गतैकपत्रे उल्लेखदर्शनादवगम्यते । (३)

A few lines from fol 69a and 69 b are then quoted from the Ms Evidently Buhler had only seen stray leaves of the Ms for he incorrectly avers that the work is partly in prose and partly in verse Pandit Gandhi, however, has rightly observed that SMK is a Kathā, emboxed within which are a number of other tales

Pandit Īśvarachandra Śāstrī, who has edited[4] Bhoja's 'Yuktikalpataru' refers to SMK as a work on Kāvyaśāstra in the Introduction M Krishnamachariar, in his 'A History of Classical Sanskrit Literature' has made a reference to Bhoja's SMK as a prose romance [5] Further, the same author has written a note on SMK in the Journal of Śrī Venkateṣvara Oriental Institute[6] which is interesting It reads Śṛngāramanjarī is a romance by King Bhoja Deva Judging from the variety of his works in poetry, this work will be of great interest Being in prose, it is a valuable addition to Gadya Kāvyas It has not been possible to get a copy of the manuscript and the last

1 EI Vol I, pp 222-238
2 G O S XXI, p 40
3 Ibid, p 55
4 Calcutta, 1917
5 Madras, 1937, p 444
6 Vol II, 1941, pp 459-460

effort elicited an answer from the Dewan, Jaisalmer State, Jaisalmer. The Dewan in his letter dated 20th July 1941 says that "the above manuscript in very old Devanagari characters is available in Basta No 325 of the Jain Bhandar but it is reported to be incomplete inasmuch as some of the first pages are missing, many of the pages are not numbered and some are mixed up with another book '

'It is hoped that other scholars and institutions will interest themselves in securing a copy and publishing it and save it from oblivion into which it has fallen for some centuries'

It is interesting to trace how this Ms came to see the light of the day Muni Jinvijayji had a keen desire to see this Ms himself ever since he read the description of it In 1942 Muniji stayed for five months at Jesalmere specially to examine the Bhandāras, and made a thorough search for the Ms At first he found about fifteen to twenty leaves of the work and got them copied under the impression that this was all that could be found of the Ms But while he was examining other Mss it struck his expert eyes that a number of leaves in the same scribe's hand lay scattered in other works He therefore collected all such leaves and had a fresh copy made From one of the texts he found a fragment of the last page of this Ms and hoping then that a great number of fragments may be found, he searched through the heaps of fragmentary pieces stored up in the dark and stinking underground cellars of the Bhandāra The search was successful, and he obtained a lot of material With the idea of publishing the work he brought it to Bombay and gave the leaves for printing But other preoccupations compelled him to leave the publication half done

In 1945 when I registered as a student for the degree of Ph D in the Bharatiya Vidya Bhavan under Muniji's guidance, he suggested that I should take up the work of editing this Ms The Ms along with the first copy of the leaves and the fragments were given to me The present work is the result of a critical study of the same Ms

The Age of the Ms

The date of the composition of the SMK is given in the last stanza, but unfortunately the folio is fragmentary and therefore it is lost The portion about the date of the composition reads

. . ... .वत्सराणा शकद्विप ।
कृतेय भोजराजेन कथा [शृगारमजरी] ॥

But the Ms is not dated The condition of the palm leaf and the style of writing indicate that it could not have been written later than the 12th century In the Bhandāra there are other Mss copied by the same scribe, but unfortunately none of them too are dated

External Peculiarities of the Ms Description

The palmleaf Ms is written in beautiful Devanāgarī script, the style of writing is similar to the Mss of the 11th and the 12th centuries The leaves are smooth and of a superior quality A deep black ink is used in writing and the characters of the script indicate the use of a reed pen The writing is distinct

The complete text is in 158 folios, of which sixteen leaves are missing and twenty-six are in fragments of various sizes A small fragment of folio 1 written on one side, and the left part of the last folio have also been found The leaves measure approximately 11 7″ in length and 2″ in breadth The leaves are divided into two parts by a centre column The left side is shorter than the right side, the left measuring 4 7″ and the right 6 9″ The centre columns have string holes which are uniform and not much enlarged The edges of some of the leaves are broken resulting in loss of letters in some cases The lines are regular and at the end are marked by vertical double lines running across the whole breadth of leaves There are generally six lines on a page In some cases where the leaves are narrow in breadth there are five lines The lines are written on both the sides with about 52-55 letters in each line It follows the usual method of writing words continuously without a break up to the end of the line In some cases, as in folio 68a, where the leaf is defective, lines are not completed and in folio 18b, the right hand corner is left blank

Punctuation

The simple vertical stroke, the danda is used for the separation of single words or groups of words But it is used very irregularly and many times without significance For example on folio 6a, lines 3-4 we have क्वचित् सक्रान्तस्फटिकशालवलयप्रतिविम्बतया । नगरीविलोकनकुतू-हलाकुलितनिर्यच्छेपयेव । परिखया परिक्षिप्ता । A double vertical stroke is usually used at the end of a sentence where a particular description or a conversation is finished The sign ॥ छ ॥ usually marks the change of topic or the end of a story Occasionally at the end of a story a double mark ॥ छ ॥ ॥ छ ॥ is put which is rather unusual A sign like a horizontal comma is used when lines are not completed due to some defect in the palm leaf before inscription The sign indicates continuation in the next line

Pagination

The pagination is on the reverse of the leaves and both in the numerals of numbers and letters as is found in the palm leaf Mss of

Western India [7] The letter numerals are written on the left hand side and the number numerals on the right hand side

Scribal Errors and Corrections

The degree of accuracy of the Ms. depends upon the scribe's learning and carefulness Of the two kinds of scribes one was the scholar himself who prepared his own Ms and the other was a professional scribe The professional scribe was only a master of the technique of writing and had generally no idea about textual accuracy, grammatical or otherwise The scribe of this Ms seems to be only a professional one and therefore there are innumerable scribal errors

Scribal Errors

The subjoined list comprises of select examples of scribal errors

The most frequent error consists in a mis-written syllable or a letter For example सोचिपा for रोचिपा, (fol 80a, line 4), or again मवधु for सुवधु (fol 2b, line 3) Sometimes, a letter or syllable is misplaced Thus यश पातका for यश पताका (28a, line 1) Or a letter or a syllable is omitted For instance औय for औदार्य (fol 38b, line 5). Or a superfluous letter or syllable is inserted Thus in the original we have दशामनुभवम्नुत्कण्ठुल for दशामनुभवन्नुत्कण्ठुल (48b line 4) Again in the original Ms from which this Ms must have been copied, wherever there is *halanta* the scribe has understood and written उ, thus मनाकु for मनाक्, तदीयानु for तदीयान् Occasionally there occur entirely wrong words such as न वमस्यकरोत् for च मनस्थकरोत् । Besides these, in some places the readings are so grossly wrong that it is difficult to understand the real meaning thereof Thus on folio 22a, line 4 we read नासिकावशाद् आकृति कमनीयता मोग्धाया व्दुद्रपाटलाप्रसूनै which conveys no sense Such instances can be multiplied galore and the scribe may be charged with careless and defective copying or perhaps the Ms before him might have been incorrect.

Corrections

In comparatively a small number of cases, the errors have been corrected by the scribe himself Certain signs are used in the Ms for the purpose of correcting an error in the text when a letter or a word had to be altered, cancelled or inserted Two minor strokes are attached to a letter or a word to indicate alteration Thus on folio 106, line 6 the word which originally was written as विधाय is altered to निवेद्य by attaching two minor strokes to the cancelled word Similar is the procedure adopted for cancelling a letter

---

7 Dr Buhler is not quite correct when he says (Indian Paleography, I A Vol XXX, III Appendix, 1904), that this is a peculiarity of the Jaina Mss of Western India, for the same is seen even in the Brāhmanical and Buddhist Mss of the time

In order to cancel a full line two horizontal minor lines are placed above and below the first and the last letter Thus किञ्चिदस्थिरावपि [मजिष्टारागप्रकाशनात्प्रकाशितो भवत । कु] नीलीराग etc (fol 31b, line 6)

The sign of Kākapada is used to indicate the omission of a word or words The omission is indicated in the margin above or below Excepting the first and the last lines the insertion also gives the number of the line in which the insertion is made Thus on fol 32, a full line is omitted in line no 2 A Kākapada is put there and the whole line is inscribed in small hand in the margin above, with No 2 at the beginning and the Kākapada at the end . Another method used in correcting the wrong letters is to deface them As in folio 89a, line 4 and fol 89b. line 5 one or two letters are defaced and the correct letters written over them

Orthographical Peculiarities

The Ms has a few orthographical peculiarities The confusion between स, श, ष is so frequent that in the present edition corrections are made without noting them in footnotes Similar is the case with the Visarga, which is at some places retained when it should be dropped, and dropped when it should be retained. ख and ष are intermixed. Thus for example वख्या for वष्या, and षिद्यमान for खिद्यमान. ल्ल is written for र्ण्ण, for instance , श्रीपल्ली for श्रीपर्ण्णी and ताम्रपल्ली for ताम्रपर्ण्णी At one place half conjuncts are confused, thus instead of न्त we have त्न Another peculiarity is the use of ज for य—जुगल for युगल which shows the scribe's familiarity with Prakritism

Presentation of the Text

The text of SMK presented here is based on the only available ms described above Liberty has been taken in removing and correcting some scribal errors with a desire to reach genuine readings without any pretension to improve upon the text. The text presented, therefore, is the corrected one and the original corrupt readings are given as footnotes The missing letters that are supplied are put within rectangular brackets, the emendations within circular ones Where there is some doubt about emendations, a mark of interrogation is put along with the word. Where, however, the original readings convey no meaning and no suggestion could be made, a mark of interrogation has been put in the text

It has been mentioned already that the text, reconstituted as it is, is not complete Besides the loss of complete leaves there are many leaves in fragments of various sizes The approximate number of letters missing in each case is given in the footnotes

Punctuations, sandhis and paragraphs are added for clearer reading, and titles for stories are put in the beginning for reference facility

Title

The colophons give the title of the main work as well as the sub-stories thus इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृंगारमंजरीकथायां रविदत्तकथानिका प्रथमा । The titles of the sub-stories are after the names of the nāyaka or the nāyikā generally, except in three stories where titles are suggestive of the theme, namely, स्त्र्यनुराग (8th tale), उभयानुराग (9th tale) and सर्पकथानिका (10th tale)

The title of the main work is interesting It is after the nāyikā whose name is Śrngāramañjarī It seems that the choice of the name is not accidental It is suggestive First of all it brings to our mind Bhoja's other work, *Śrngāraprakāśa,* in which he has elaborately put forward his own theory of Śrngāra His fancy for 'Rasa-Śrngāra' probably led him to name his nāyikā Śrngāramañjarī Secondly, as will be shown below, this text has some connection with his treatment of the Śrngāra, and, thirdly the sentiment of Śrngāra predominates in this composition Considering all this, it seems that the name of the nāyikā, and hence the name of the work, has been thoughtfully selected

In the annals of Sanskrit Literature there are many works called '*Śrngāramañjarī*' but the '*Śrngāramañjarīkathā*', the present work, is different from them.

CHAPTER II

THE AUTHOR BHOJADEVA

(1)

The Ms of the SMK mentions Mahārājādhirāja Parameśvara Śrī Bhojadeva as the author of the work, and there is sufficient internal evidence to confirm this

Aufrecht in his 'Catalogus Catalogorum'[1] mentions a large number of works generally ascribed to this illustrious Paramāra king, but the SMK does not figure therein Aufrecht makes the categorical statement that not one of the list is an authentic work of Bhoja This assertion has been endorsed by modern scholars without however adducing cogent arguments in support of their view What is more, the authenticity of not one of these works ascribed to Bhoja has been doubted or impugned by any subsequent literary evidence On the contrary, the case of the *Campū-Rāmāyana* proves that no effort has been made to father upon Bhoja the authorship of any work other than his own [2]

In so far as the SMK is concerned the question presents, fortunately, little difficulty There is sufficient internal evidence to warrant the conclusion that it is Bhoja's composition This conclusion becomes better fortified when its kinship with the *Sarasvatī-*

---

1 Part I, p 418, part II, p 95 Besides the two Prākrit Poems edited by Pischel (EI, Vol VIII, pp 241-260) Dr N P Chakravarti records the find of two more Prākrit Poems of Bhoja on slabs in Dhar (ASI, 1934-35, section III, Epigraphy, p 60) In this the colophon is similar to that in our text इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचित कोदण्ड
The editor, of course, doubts the authorship

2 In the bulky volume of *Campū-Rāmāyana* which is also called *'Bhoja-campū'* there are seven kāṇḍas The first five are written by Bhoja The 6th by Laksmanakavi and the 7th by Venkatādhvarin At the end of the 6th kānda Laksmanakavi writes

प्राग्भोजोदितपञ्चकाण्डविहितानन्दे प्रबन्धे पुन ।
काण्डो लक्ष्मणसूरिणा विरचित षष्ठोऽपि जीयात् चिरम् ॥

And at the end of the 7th kānda, Venkatādhvarin says the same, mentioning his own contribution also

य काण्डा निबवन्ध चम्पुविधया पञ्चापि भोज कवि
यो वा षष्ठमचष्ट लक्ष्मणकविस्ताभ्यामुभाभ्यामपि ।
कारुण्यादवशेषित किल मम क्षेमाय रामायणे
काण्ड सप्तममुग्दृणातु रसना चम्पुप्रबन्धात्मना ॥

kanthābharana (SKĀ) and *Śṛṅgāraprakāśa* (SP), acknowledged by common consent as Bhoja's works, is taken into account.

Let us deal with the internal evidence first. The colophons of every Kathānka uniformly read इति महाराजाधिराजपरमेश्वरश्रीभोजदेव विरचिताया etc Next is the concluding verse of the SMK After paying homage to the Goddess Sarasvatī in four Prakrit gāthās, in the fifth stanza, which is unfortunately not complete, Bhoja's authorship of the SMK is asserted It reads thus

……. ..वल्लराणा शकद्विप . ।
कृतेयं भोजराजेन कथा [शृङ्गारमञ्जरी] ॥

The stanza definitely mentions Bhoja as the author of the present work If only the first pāda of the stanza had not been lost the question of the date also would have been settled once for all

In the body of the text also there is a reference to the authorship of this king of the Paramāra family. In the description of a mountain it is said· एतत्कथाकारमिव विराजितपरमारावनीपवंशम् (f. 135b, 5-6). Besides there is the introductory scene, where Bhoja is described as sitting in an informal assembly of friends, relatives and learned men They request him to narrate a Kathā A short, but interesting discussion follows, from which we get information about certain technical aspects of the Kathā as a literary form of composition [3] There is little probability of any other story-teller giving expression to his own views in the name of Bhoja on this matter. On the other hand, the description of the literary assemblage here given is a faithful picture of such informal assemblages prevalent in those days

The SMK begins with the description of the city of Dhārā The Paramāras were well-known as excellent builders,[4] and it is an accepted fact that it was Bhoja who rebuilt Dhārā in the early part of the eleventh century [5] Is it any wonder then that Bhoja should call it the most distinguished city on earth and be tempted to praise his own creation and lay the scene of the story in it? At one place, while describing the various magnificent structures in the city of Dhārā, the author also says that 'they put to shame all the old residences of the town' (या चोल्लसन्तीभिरमलस्फटिकप्राकारकान्तिपरम्पराभिरुपहसन्तीव त्रिभुवनेऽपि पुरातनान्यखिलसन्निवेशस्थानानि)—perhaps a veiled reference to his having rebuilt the city

It has been mentioned in the previous chapter that the title of the work is significant looking to the purpose of the text The SMK illustrates some technical aspects of rāga, which is an essential

3 See Chapter IV infra
4 Ganguly, D C, *History of the Paramāra Dynasty* (1933), pp 254-275, Munshi, K M, *Imperial Gūrjaras*, p 146 f
5 Ganguly, *op cit*, p 27

element in furthering the sentiment of Śṛngāra Its relation to the SKĀ and the SP on this point will be discussed in Chapter Five below. There are no two opinions regarding the common authorship of both the SKĀ and the SP In fact Dr Raghavan has definitely stated that 'considering the subjects dealt with in both works, we can safely say that, as far as Poetics goes, the Śr Pra adds substantially nothing new which is not contained in a brief manner in the SKĀ itself In this respect, one can call the Śr Pra an elaboration, Vistāra or Vyāsa, of the Samgraha, the SKĀ '[6] Carrying this reasoning further on the basis of the statement in the SP स च सात्त्विकादिनायकभेदात् स्थिरास्थिरत्वादितारतम्यात् प्रबन्धेन उपपाद्यमानो द्वादशप्रकार उत्पद्यते,[7] SMK, the present work, can be considered as the *prabandha* which Bhoja composed for the purpose It may be added that the relative dates of these two works, namely, the SP and the SMK, can also be determined from this evidence Thus the correlation of the three texts establishes beyond doubt that they all are the works of Bhoja.

(ii)

साधित विहित दत्त ज्ञात तद्यन्न केनचित् ।
किमन्यत्कविराजस्य श्रीभोजस्य प्रशस्यते ॥[8]

Bhojadeva, the illustrious king of the Paramāra dynasty, is the most versatile king in Indian history In c 1010 A C he came to the throne of Dhārā and died in 1054 A C Thus for about forty-four years, he ruled, and within that period, as the Udaipur Praśasti describes him, 'he accomplished, ordered, gave and knew what was not in the power of anybody else'

A correct estimation of Bhoja's life-account is wanting not because the darkness of oblivion surrounds him but because he is too much in the limelight Even during his life-time he had attained the glory of a Sārvabhauma His major achievements as estimated by the historians[9] and other literary records may be mentioned here

He was first and foremost a man of great learning—a versatile literary man, a polymath The large number of books attributed to him show that he had mastery over almost all the branches of knowledge, and that there was a conscious effort on his part to systematize and popularize knowledge

His literary courts also attest to his literary abilities and patronage of learning. These courts were so well-known that other states emulated his example Scholars from various parts of the

6 Bhoja's *Śṛngāraprakāśa*, p 70

7 Vide Appendix I

8 Udaipur Praśasti of the Kings of Mālwā, *EI* Vol I, pp 233-238, vs 18

9 Vaidya, C V, *Downfall of Hindu* India, 1926, pp 157-168, Ganguly, *op cit*, 89-122, Munshi, *op cit*, pp 129-154

country flocked to his court, and we read how Bilhana regretted his not having attended Bhoja's court [10] Bhoja with the help of his court poets and panditas brought the studies of Śāstras up-to-date He systematized and standardized the study of all branches of knowledge The temple of Sarasvatī, known as 'Bhojaśālā', was verily a University, and it was a meeting place of great poets, scholars, critics and accomplished men [11]

We are told that the court of Cālukya Jayasimha of Gujarāta was modelled on Bhoja's court The *Prabhāvakacarita* records an interesting episode that when Siddharāja Jayasimha triumphantly entered the city of Ujjayinī, he found all the students studying Bhoja's Grammar and other works day and night, and the libraries were full of Bhoja's works [12]

In later days his courts passed into legends and were the objects of fancy for later writers like Ballāla who, for instance, in the exuberance of his admiration for Bhoja defied history and gathered Kālidāsa, Bāna, Bhavabhūti and Māgha at Bhoja's court

Secondly he was a great builder Of his magnificent monuments—cities, temples and lakes, we have traces even today And his two bulky volumes of *Samarānganasūtradhāra*, dealing with various aspects of town-planning and architecture, prove his interest in the subject

Lastly, he was a great military leader, always busy conquering, making alliances, forming confederacies and building up a great Empire During one period of his life, when his political power was supreme he had under his sway a considerable part of India, for Indraratha of the Kesari dynasty of Orissa, and the Western Cālukyas of Kalyāni were defeated by him In the South he had extended his hands of friendship to the Cola kings and had conquered Karnātaka and Konkana He had also helped the other Hindu kings in driving back Mahmūd of Ghaznā [13]

---

10 *Vikramānkadevacarita*, XVIII, 96

11 Munshi, *op cit*, p 146

12 Prabhācandrācārya, pp 156, 157, 185

तत्र व्याकरण श्रीमद्भोजराजविनिर्मितम्। तच्च विद्यामठे छात्रै पठ्यतेऽहर्निश भृशम् ।।
सूराचार्यस्तत प्राह ग्रन्थ कोऽत्र प्रवाच्यते। कृति श्री भोजराजस्य शब्दशास्त्र स चावदत् ।।
अन्यदाऽवन्तिकोशीयपुस्तकेषु नियुक्तकै । दृश्यमानेषु भूपेन प्रैक्षि लक्षणपुस्तकम् ।।
किमेतदिति पप्रच्छ स्वामी तेऽपि व्यजिज्ञपन्। भोजव्याकरण ह्येतच्छब्दशास्त्र प्रवर्त्तते ।।
असौ हि मालवाधीशो विद्वच्चक्रशिरोमणि । शब्दालङ्कारदैवज्ञतर्कशास्त्राणि निर्ममे ।।
चिकित्सा-राज-सिद्धान्त-रस-वास्तूदयानि च । अङ्क-शाकुनकाध्यात्म-स्वप्न-
सामुद्रकाण्यपि ।।
ग्रन्थान् निमित्तव्याख्यान-प्रश्नचूडामणीनिह। विवृत्ति चाथ सद्भावेऽर्घकाण्ड मेघमालया ।।

13 Munshi, *op cit*, pp 131-146.

And thus looking to his strong and extensive political power the claim of the *Udaipur Praśasti* that he possessed the earth from the Kailāsa to the Malaya hills and from the setting to the rising sun is not an exaggeration

The SMK supports what the historians record He is compared with the great literary men like Subandhu, Bhāsa, Gunādhya and Bāna. A glowing tribute is paid to his intellectual acumen and statesmanship in comparing him with great men like Brhaspati, Uśanas, Uddhava, Cāṇakya and Dharmakīrti Of such a learned and mighty king, the footstool was reddened by the rubies studded in the crowns of the constantly bowing kings, the creeper of fame rose to the skies, Goddess Sarasvatī sought refuge and the Glory of Victory sought asylum

CHAPTER III

A SUMMARY OF CONTENTS

The SMK is a Kathā The frame-tale is preceded by an Introduction which tells us how, when and by whom the Kathā came to be narrated

Once upon a time when spring was almost over and when the heat of the sun was increasing, King Bhojadeva, who was seated on the bejewelled seat of the dhārā-gṛha, was requested by his friends and admirers to narrate to them a new tale After a little hesitation, the king began.

Here there is the beautiful city of Dhārā. King Bhojadeva is the ruler: His favourite courtesan is Śṛṅgāramañjarī, who is accomplished in all the sciences and arts necessary for a courtesan of her standing Her beauty and wealth add to her good fortune but she lacks a sense of discrimination in attending to the people who come to her Her mother Viṣamaśīlā is proud of her heritage, but fears that Śṛṅgāramañjarī might some day be cheated by rogues and ruin the good reputation of her family So one day Visamāśīlā frankly speaks out her fears to Śṛṅgāramañjarī and instructs her that since men have different natures and leanings in the world, she should be more discriminating Vsāmāśīlā also describes the different forms of attachments of men and expounds some principles to be followed by a courtesan This is the frame-tale. The teaching is imparted by illustrative stories which form the thirteen *kathānikās* Each *kathānikā* has a moral which is enunciated at the outset and explained at the end

The First Tale of Ravidatta

Visamaśīlā Men are ruined because of their deep attachment —nīlīrāga—for courtesans Thus

In the town of Kundinapura dwelt a learned Brāhmana named Somadatta In old age he begot a son by favour of the Sun God and the child was therefore called Ravidatta By the time Ravidatta was sixteen, he had mastered the Vedas and all the Śāstras, and his father instructed him in all the arts, especially the art of harlotry

Once, after the death of his parents, when it was Spring time, a group of Vitas urged him to attend the festive procession of the fish-bannered god Madana (i e God of Love) He remembered the advice of his elders, but goaded on by his friends, he proceeded to the mansion of the God of Love There he saw a lovely courtesan Vinayavatī On seeing her he stood dumb as if stricken by the

abundance of Madana's arrows Vinayavati saw his youthful form and opulent appearance and glanced at him frequently as if enamoured of him Though till that day Ravidatta was insensible to the play of love he was charmed by the courtesan's amorous glances After duly performing the worship of Madana, he left the place with his mind fixed on her

The courtesan also returned home thinking of him She had secured a good prey, and she did not wish to let it escape She sent her friend Sangamikā to tell Ravidatta of her love and bring him to her house When Sangamikā met Ravidatta, she spoke to him about it and invited him, he was at first indecisive, but the fire of youth outweighed his judgment, wisdom, modesty and learning and he went to the courtesan's house

Vinayavatī was quick to understand his deep attachment—nīlīrāga—and gradually divested him of all his wealth When Ravi datta became a pauper she sent a message to him through Sangamikā that a certain merchant named Vasudatta had arrived from Suvarna-dvīpa with much wealth and was ready to give it all to Vinayavati if he could but spend one night with her And therefore Ravidatta was asked not to come to her place for two or three days

The dull-witted Ravidatta took her at her word and stayed home After a few days he went to her house, but was turned out He met Sangamikā but she showed no signs of recognition He made repeated efforts to gain entrance to Vinayavati's house but was rebuked, laughed at by her servants and driven out every time But his attachment for her did not lessen He passed the remaining days of his life thinking of her and thought himself fortunate whenever he had the opportunity of seeing her

Visamaśīlā Thus O daughter, the secret teachings of harlotry yielded good results after the nature of nīlīrāga was known As a cloth dyed in indigo does not fade even when washed by different things like soda, a person of nīlīrāga does not give up his deep attachment even when ruined in a hundred ways

The Second Tale of Vikramasimha

Śrngāramañjarī Mother, you have spoken about the nīlīrāga My curiosity increases Please speak to me about the mañjisthārāga

Visamaśīlā said

In the city of Tāmalipti, there dwelt a prince named Vikrama simha One day loitering in the locality of the courtesans he saw Mālatikā, the daughter of the bawd Ekadamstrā Mālatikā was not independent for she depended for her livelihood on a merchant named Vasudatta

As soon as Vikramasimha saw Mālatikā he felt an irresistible attraction towards her He sent his servant Priyaṁvadaka to her to find out the means by which he could meet her In answer to his request Mālatikā told him of her dependency on Vasudatta due to a contract, and asked him to wait till she found an excuse to meet him He waited patiently throughout the rainy season Then Mālatikā sent her messenger Madhukarikā to fetch him He went, was gratified and returned after giving her a lot of wealth

Some days passed and Vikramasimha was offended. (The text is lost here and we do not know the exact circumstances which gave offence to Vikramasimha) He stopped going to her and sending her gifts And his attachment for her gradually lessened

Visamaśīlā Thus O daughter, as a cloth dyed in the Mañjisthā does not completely lose its colour but fades away as you wash it, persons of mañjisthārāga become gradually detached when offended. Therefore such persons should not be troubled

The Third Tale of Mādhava

Śiṅgāramañjarī. Mother, I remain unsatiated in hearing these tales that you have narrated Therefore tell me a tale about a man of kusumbharāga

And Visamaśīla said

In the city of Vidiśā there dwelt a bawd called Bhujangavāgurā Her daughter was Kuvalayāvalī She was reputed for her youthful beauty and graces To that city one day came Mādhava, a student of the Vedas He had returned from Simhaladvīpa after amassing considerable wealth He came to know of Kuvalayāvalī and paying her liberally, he spent a night with her She was much pleased with him and sent for him now and then

Many days passed, Mādhava's wealth slowly flowed into Kuvalayāvalī's coffers When he had been reduced to the state of a pauper Mādhava thought of going away before his name was completely ruined To encourage him as it were, the monsoon came to an end and autumn, the proper season for travel, set in Mādhava now decided to start for the Malaya country in search of wealth and took leave of the bawd Kuvalayāvalī wept and made all efforts to keep him back, but it was futile While leaving, Mādhava left with her his rich upper garment Both the mother and daughter followed him for some distance and then the bawd suggested that he should give to her daughter some token of remembrance He replied he had no such thing, but the bawd insisted—"Please give this dress of yours as a token of remembrance. Pressing the garment to her heart, Kuvalayāvalī will pass her days hoping for your return."

Mādhava answered "I will do as you say But there are many travellers on the way and I feel shy On leaving this road I will give it to you"

After going some more distance, he saw a lonely spot and he called the bawd Throwing her on the ground he quickly and forcibly cut off her nose and ears While she lay tossing and wailing Mādhava said to her "Such is a token of remembrance I give you that you will never forget it", and thinking his purpose had been served he went his way

Visamaśīlā As a cloth dyed in kusumbha is not fit for heat and washing, persons of kusumbharāga soon become estranged and bring about evil The wealth of such people therefore should be taken away without giving offence to them

Śrngāramañjarī Mother, my curiosity increases Therefore tell me about all the things you mentioned

The Fourth Tale of Suradharman

Visamaśīlā Well, listen about the means of getting hold of a person of haridrārāga

On the bank of the Ganges is Hastigrāma, a village of the Brāhmanas There dwelt a poor man called Suradharman He knew of no means of acquiring wealth, so he decided to worship the sea, the store-house of jewels Every day he would go with flowers, offer them to the sea, spend the whole day there and return at eventide Many years thus passed One day the Lord of the sea took pity on him and gave him an invaluable jewel Suradharman was pleased and returned home Having obtained such an invaluable treasure he was afraid of losing it, so he tore open his thigh, hid it there, and assuming the role of a mad man roamed about muttering only "Mother knows"

Wandering thus, he came to Ujjayinī after many days King Vikramāditya ruled there He had a famous courtesan named Devadattā Under the pretext of pilgrimage, Devadattā used to search for rich men fit to be fleeced Once she saw Suradharman Noticing the contrast between his form and his peculiar behaviour, she knew for certain that the person was a rogue and had assumed the pose of a mad man only to hide something very precious, therefore she spoke to him, but to her question he only answered, 'Mother knows'

Desirous of knowing the truth, Devadattā brought him home She tried her utmost to worm out the secret from him She neglected even the king, but Suradharman would speak nothing else but "Mother knows"

Thus passed six months One day it occurred to Suradharman that a long stay would infatuate him and he would be prompted to

give away everything, it would be best therefore to go away But he could not speak out his desire Therefore he folded his hands, pointed towards his own country and repeated 'Mother knows' Devadattā persuaded him in many ways but he would not stay back Therefore she had to permit him to go

It was a defeat for Devadattā, and she felt offended She resolved that she would make a last effort to call him back and if she failed, she would immolate herself in fire Accordingly she called two other girls and instructed them as follows They should both follow Suradharman After covering two yojanas, one of them should go ahead and come from the opposite direction towards him The other should walk behind him On meeting each other they should converse about the happenings at Ujjayinī In the course of conversation it should be given out that the courtesan Devadattā, who had fallen in love with a mad man, had died because he left her, and her whole family was desirous of putting an end to their lives The rehearsed talk had the desired effect on Suradharman He stopped, told them that he was the wretch who killed Devadattā, and ran back to her house

Arrangements in connection with the bogus death had been made meticulously Her dead body lay on one side and her people were weeping On seeing him, the bawd cried aloud and rebuked him for destroying the happiness of her household Suradharman was distressed He decided to follow Devadattā so he opened his thigh and gave the jewel to the bawd The same moment the bawd spoke into the ears of Devadattā 'rise', and Devadattā slowly opened her eyes, started breathing and stretched her limbs All were in ecstasy and a rumour was spread that Devadattā had been carried away by death, but was recovered again Suradharman and Devadattā now happily passed two or three days together

One night due to the force of habit the words 'Mother knows' escaped Suradharman Devadattā asked "Do I know it or your mother?" Suradharman folded his hands and said, "Mother knows not You alone know everything" Hearing that, Devadattā kicked him out saying "If I know everything get out from here"

While going he pitifully begged of her to give him some provision for the journey She gave him 2 palas and drove him out

Viṣamaśīlā Thus O daughter, even at the loss of her own wealth, Devadattā looked after him Knowing his haridrārāga she quickly took away everything and drove him out

As haridrā fades in the heat of the sun and so on such men of haridrārāga become averse by threats and the like, therefore they should be drained of their wealth by resorting to extraordinary means

The Fifth Tale of Devadattā

Visamaśīlā· Moreover, daughter, I have told you that to win over a person you should understand him first

King Vikramāditya of Ujjayinī had a courtesan called Devadattā One night as they were enjoying the moonlit night, the king asked her how courtesans should be dealt with and how they successfully acquire other's wealth Devadattā showed her aversion to answering this question To avoid the query and yet to entertain him, she started relating to him a strange incident she had experienced only the day before

Devadattā said that while she was going from there to the main gate, all of a sudden she saw a wonderful horse, and a handsome young man mounted on it He signalled to her and she mounted the horse The horse flew up into the sky. After a long journey the horse came down and they dismounted There was a mansion which they entered She saw there a beautiful lady weeping Another man came with a whip They both asked Devadattā to act as a love messenger to bring about a union between the man with the whip and the lady She refused and the man with the whip started beating her Devadattā did not give in, but went on saying "The feet of the conqueror of the three worlds, King Vikramāditya, is my shelter" Surprisingly enough, as she called out to him, the others felt as if the king had come They were scared to death and fled leaving her alone She did not see where the horse went away, but she found herself again on the palace ground

On hearing this narrative Vikramāditya repeatedly asked Devadattā whether it was true And Devadattā swore by the king that it was entirely true The king was pleased with her and told his elephant-keeper to give his second best elephant to her as a gift together with four crores of gold pieces, rich ornaments and garments

Devadattā smiled and said to the king that she would take another elephant from him after they retired and then revealed to him the secret, "Sire, you asked me how my class of people acquire wealth well, this is how they get it"

"Well done, Devadattā", said Vikramāditya, "You have instructed me in a fascinating manner You have well raised the traditional reputation of your class" So saying, being gratified, he doubled the gifts

Viṣamaśīlā Thus oh daughter, acquisition of wealth is certain if you act according to the desire of other people The truth is that there is nothing that flattery does not attain

The sixth tale of Lāvanyasundarī

Visamaśīlā Moreover oh daughter, I have already told you that for those who, after resorting to great and valorous persons, try to obtain their desired ends at the risk of self-sacrifice it is not difficult to gain their own ends I will tell you about it

In the town of Ahicchatra dwelt a powerful king called Vajramukuta In the same town also dwelt a rich oilman called Ghuda with his wife Lāvanyasundarī The couple were very happy

One day, while the king was passing by Ghuda's house he saw Lāvanyasundarī Her loveliness intoxicated him and he desired to possess her Learning from his spies that she was the wife of Ghuda, the oilman, Vajramukuta arrested Ghuda under a false charge of adulteration in oil For his release the oilman offered to pay enormous sums, but the king did not release him Lāvanyasundarī then realised the king's real intentions and told her husband that he should try to free himself from the king's clutches by offering him whatever he wanted Accordingly, the oilman asked the king and he was asked to get a hundred elephants within six months Considering her husband's freedom more important than her own reputation, she took along with her a large retinue and paraphernalia befitting a noble and rich courtesan, and having in mind the valorous King Sāhasānka, she started for Ujjayinī

After a few days she reached Ujjayinī She took up her residence on the banks of the Śiprā and had the rumour bruited about her that she was a courtesan The rumour, in due course, reached the ears of the king. As she anticipated, he sent his spies to verify the truth When they attested to its truth, the king passed by her house under the pretext of hunting and had a look at her His mind was immediately captivated by her beauty and charm And he sent his man Mukharaka to fetch her She gladly came to the king's palace and stayed there

In the morning the king spoke to Bhattamātrgupta, his wise adviser, about the love of Lāvanyasundarī Bhattamātrgupta warned him not to trust her for she was after all a harlot Vikrama tested her in various ways but she always proved loyal to him, and he refused to believe Bhāttamatrgupta's words All this naturally came to the ears of Lāvanyasundarī She feared and respected Bhattamātrgupta but the prescribed time was coming to an end and she had to act soon

So one day Lāvanyasundarī took courage She came to where the king and his wise counsellor were sitting, and rebuked the king for regarding her true love as harlotry. In a huff she entered the bedroom and with a dagger cut off her head Full of misapprehensions Vikrama followed her after some time only to see her lying

dead with her head severed He was stunned and called Bhattamātıgupta, "Do you see the end of harlotıy?" he asked "Yes, Your Majesty", replied Bhattamātrgupta, "but what shall I say? This too is harlotry" The king was enraged, disregarding the worthy Bhattamātrgupta he took her body to the temple of the Goddess Āśāpurā He prepared to cut off his head as an offering to the goddess who was pleased with his courage and love and granted him his desire, and revived Lāvanyasundarī All were pleased and the king returned with her to the city

-Days passed happily One evening as they were seated on an ivory balcony, they saw a lordly elephant roaming at will The king was joyous at the sight of the elephant and asked Lāvanyasundarī to ask for a boon First she refused, but ultimately said "All that is your is mine What shall I ask for? But since childhood I have a great fascination for elephants Therefore give me one hundred elephants" She also requested him that this gift to her should be announced everywhere The king did as desired

After two or three days Lāvanyasundarī stood before the king with folded hands and asked him to free her, for such, she said, was the convention of the courtesans The king was surprised He asked about it and Lāvanyasundarī told the entire story The king allowed her to go back and she spent the remaining years of her life in enjoyment with Ghuda

The seventh tale of Cheating Bawd

Vişamaśīlā One must protect oneself from rogues Thus

A Brāhmana begot two sons in old age They were called Visnugupta and Somadatta When they grew up they desired to go to another country, and so, one summer they set out Journeying they came to the forest of Vindhya Their provisions were exhausted as they had to pass seven days crossing the forest They were tired, thirst and hunger afflicted them After some time with great difficulty they reached a lake with a banian tree on its bank They passed the day there and at night lighted a fire to keep off wild beasts and stood on guard for one watch alternatively

During the third watch of the night, when Somadatta was on guard he heard a pair of pigeons talking The female pigeon suggested that they throw themselves into fire and help the poor starving Brāhmana boys The pigeon agreed and spoke of a prophecy made by a sage at their birth that he who would eat the male pigeon would become a king and he who would eat the female pigeon would get five-hundred gold pieces every day Then they threw themselves into fire The wonderstruck Somadatta drew them out of the fire, woke up his brother and told him about them He gave

his brother the male pigeon and himself ate the she pigeon Somadatta then went to sleep In the morning he found five-hundred gold pieces by his side and they were convinced about the truth of the matter Joyously they proceeded on their journey the next day, but soon lost sight of each other and went different ways

According to the story, the elder boy became the king of Magadha The young, Somadatta, came to Kāñcī In that city dwelt a bawd Makaradaṁstrā and her daughter Karpūrikā Somadatta spent many days in Karpūrikā's company and gave her untold gold No supplicant was ever turned sway by him and yet his wealth never seemed to lessen The bawd was curious and asked Karpūrikā to find out the source of his wealth The secret about the she-pigeon came out The bawd gave her some emetic and he vomitted out the pigeon The bawd immediately ate it Thence she got gold every day and Somadatta s gain stopped He repented of his mistake and set out on his travels again

On the way he heard about a new king of Magadha Convinced that this must be his own brother he went to him He stayed there for a few days, obtained considerable wealth and returned to Kāñcī in order to take revenge on Karpūrikā

Karpūrikā was attracted by his wealth and splendour When pressed by her to tell the source of his wealth he said that it was due to *siddhi* he had obtained by practising penance at Śrīparvata Karpūrikā's greed increased She suggested a bargain She would give the pigeon back if he would transfer the *siddhi* to her Somadatta was not to be cheated this time He struck a successful bargain by taking the pigeon along with all her wealth and giving in return the said *siddhi* He sent away all the gold to his house, ate the pigeon and asking the royal retinue to wait upon the courtesan for five days went away

For five days Karpūrikā enjoyed the service of the king's men, and was then disappointed Her household returned full of sorrow and repentance While Somadatta went to Magadha to his brother and lived happily ever after

Visamaśīlā Therefore my child, rogues should never be troubled, for when irritated they act in such a way that they take away even the previously earned wealth

The eighth tale of the woman' love

Visamaśīlā I have said before that one's self should be protected from love as from a tiger I will illustrate that to you

In the town of Pundravardhana there dwelt a rich merchant Vasudatta, whose only son Ratnadatta had in a short time mastered all the lores and sciences under the teacher Vasubhūti When

Ratnadatta grew up he did not like the business of his father and desired to earn his own living by serving a powerful king He set out with his servant Subandhu for Mānyakheta where king Pratāpamukuta ruled

He took a thousand pieces of gold with him in case of emergency, but decided to live by his earnings on the way He averred that courtesans would invite him and will not abandon him, and if they did not call him or abandon him he would put an end to his life

After some days they came to the city of Vidiśā In the temple of Bhāillasvāmidevapura he was noticed by the courtesan Lāvanyasundarī who had come to dance there She immediately fell in love with him and sent her friend Bakulikā after him He was found sleeping in a lonely temple being attended upon by his servant Bakulikā brought him to Lāvanyasundarī's house That very night Lāvanyasundarī was so charmed by him that abandoning thoughts of all other men, she became attached only to him

But early morning Ratnadatta left her and went to a gaming house Lāvanyasundarī was perturbed on not seeing him and sent Bakulikā to bring him back to her He came back and that night Lāvanyasundarī asked him about his whereabouts and where he intended to go Ratnadatta spoke to her of his desire to join the services of the king Pratāpamukuta of Mānyakheta She knew she would not be able to stay without him So she consulted a bawd and both of them accompanied him

After many days they reached the town of Punyapathaka Under a mango tree outside the town Ratnadatta went to sleep placing his head on Lāvanyasundarī's lap It then occurred to the bawd that Lāvanyasundarī had no intention of returning, and therefore she conceived a plot by which Ratnadatta would be killed and Lāvanyasundarī would return with her Accordingly she went to the king Suradharman of the town and told him that their daughter was being taken away by a thug The king first sent his police officer, then a few courtiers and then himself went to see whether the bawd was speaking a lie He found that the girl was willingly going away with the youth He was so pleased with Ratnadatta that he offered him half his kingdom But Ratnadatta only spoke of his desire to serve the king and went his way

Then he came to Mānyakheta, and put up with a courtesan called Citralekhā Next day Ratnadatta went in search of a job He told Lāvanyasundarī that she was free for four days Unfortunately the king saw Lāvanyasundarī, was enamoured of her and called her to the palace She had to obey, but she agreed to take gifts from him only on the condition that she would be allowed to go away whenever she wanted

The fourth day came It was the day of the return of Ratnadatta The king called her for dancing Reluctantly she obeyed the king after instructing her maid that she should be called back as soon as Ratnadatta was seen coming As she started dancing she saw her maid, so taking leave of the king she hurried back to her place The king was so curious to see the man with whom Lāvanyasundarī was so madly in love. He came and hid behind a latticed window When Ratnadatta came Lāvanyasundarī came forward with water to wash his feet But from her dress Ratnadatta realised that she had become the King's courtesan And when she proceeded to wash his feet he said "Do not wash my feet You are my mother You are the king's wife". When the king came out of the hiding place Ratnadatta turned to him and said that he should not come there but go to his palace He had come to join his services and would follow his instructions then, but not now The king was pleased with his boldness and returned,

Ratnadatta was then invited to the court His services were much appreciated and he stayed with the king enjoying his favours and Lāvanyasundarī was soon forgotten

Visamaśīlā Therefore oh daughter, those women who become too much attached to men destroy themselves and lose their wealth

The ninth tale of love on both the sides

Visamaśīlā I have narrated to you the nature of one-sided love I will now describe to you love on both the sides

In Uragapura ruled king Samarasimha He had a courtesan named Aśokavatī, who had mastered sword dancing All the King's feudatories liked her but her heart was set upon sāmanta Chaddalaka

Once during winter when all the feudatories had assembled, the king sent for Aśokavatī to give a performance of sword dancing Hoping that Chaddalaka would be present she put on her best apparel and went to the court On the way she vowed to God that if Chaddalaka would see her today she would offer him kumkum and flowers As she was coming she also saw the wish-fulfilling god Ganapati, and with her heart full of joy she came to the court

She began dancing Her dancing was full of rhythm and grace, but her eyes sought none but Chaddalaka Chaddalaka was not to be seen anywhere and she was dismayed Her enthusiasm waned, her steps became unsteady and she lost all her grace The dancing teacher was quick to notice the change in her He feared she would lose her balance and throw herself on the sword, so he told the king to stop the show The king did so called Aśokavatī and rebuked

her But love had made her bold and she acknowledged her love for Chaddalaka and was ready to suffer any punishment The king however, freed her asking her not to be so bold again But to his surprise he saw her go to the house of Chaddalaka

The king now desired to break this bond of love He therefore invited another handsome youth called Sundaraka to entice her And she fell a victim to his charms She invited him to her house and spent a night with him in dalliance Sundaraka had brought a *'pattanikā'* with himself, in which all that passed between them was recorded Next morning Aśokavatī repented for giving way to a fleeting passion and thus being untrue to her true love. Sundaraka witnessed her repentance, and sad at heart returned to the king

To end the game the king then called Chaddalaka when his minister Tikkapaika was present and showed him the *'pattanikā'* Chaḍḍalaka understood that it was only a king s plot to break his love But he wanted to test Aśokavatī He therefore, made a plan with Tikkapaika. According to the plan Tikkapaika put on the dress of a pāśupata mendicant and came near the house of Aśokavatī She saw him and was surprised to see him in this attire When asked to explain Tikkapaika said that as Chaddalaka had died in a battle against the king of Kaccha he was aggrieved and has become a mendicant

On hearing of the death of Chaḍḍalaka, Aśokavatī, like a she-elephant struck by lightning, fell down dead The news was conveyed to Chaddalaka In the meantime there came to the assembly of the king the news of Aśokavatī's death on hearing the canard of Tikkapaika There was an uproar Sundaraka considered himself to be the cause of her death and repenting of his wickedness put an end to his life by throwing himself into fire

Chaḍḍalaka also on receiving the news became mad with grief He rushed to the cremation ground and lit a pyre for himself and threw himself into the fire

The news of the death of three innocent people reached the king's ears He realized his mistake and remorse filled his heart He ran to the Goddess Āśāpurā and desired to offer his head as well She prevented him from the rash act, and at his request revived all the dead persons The king then gave Aśokavatī to Chaḍḍalaka and made Sundaraka the master of four thousand villages

Visamaśīlā Thus, O daughter, there are cases where due to love, courtesans have lost their wealth and lives too Therefore as a rule one should keep away from love as from a tiger

The tenth tale of a serpent

Viṣamaśīlā Child, there is nothing that a harassed man refrains from doing Listen to this

Śrutadhara, a learned Brāhmana, lived in the city of Kauśāmbī He had a son named Vinayadhara By the time Vinayadhara was sixteen he had completed his education

Once during the spring festival he had gone to the temple of Kālapriyadeva where he saw Anangavatī, a courtesan He made her acquaintence and started frequenting her place He passed many happy days in her company In course of time Vinayadhara was reduced to poverty, but to Anangavatī he was dearer than life The bawd, however, did not like Anangavatī's attachment to a pauper so, one day she drove him out Under some pretext or other Vinayadhara gained entrance to her house The bawd hated him, again and again drove him out and admonished Anangavatī also for allowing him to come

One day it so happened that while Vinayadhara was coming from his house he saw a serpent recently dead Thinking that it would serve his purpose he picked it up Borrowing money from a friend he came to Anangavatī's house At midnight when all were asleep he woke up, went up to the bawd, spread the snake on her body and pinched her nose and lips When the bawd shrieked he ran up to her and with a stick hit hard the snake lying on her body When the servants came running and put on the lights, he pointed to the snake, and said the stings should be rubbed off Fearing that poison would spread in her body the bawd cried out 'cut it off, cut it off' and he quickly cut off her nose as well as the lips In the morning felicitations were offered for saving the mother's life But to the poor bawd the congratulatory drum sounded indeed like the heralding of death and she writhed in pain night and day

Visamaśīlā Thus, oh daughter, it is difficult to describe how rogues act when harassed

The eleventh tale of Malayasundarī

Visamaśīlā In my opinion on one should be insulted There is nothing that the insulted men refrain from doing To explain

Pratāpasimha was a feudatory in the court of king Mahendrapāla of Kānyakubja He was ugly and passionate

In the same town lived also a bawd by name Dhondā with her daughter Malayasundarī One day Pratāpasimha came to sleep with her The next morning when he rose to go, he saw a child sleeping with her It was Malayasundarī's sister's child, but when Pratāpasimha enquired whose child it was, she teased him by assert-

ing that it was hers This irritated him and he threw her on the ground and like a 'tiger' scratched her whole body and pulled out a lot of her hair Then he went away When the bawd and the others came Malayasundarī covered herself and lay on the bed

Malayasundarī was a favourite of the king, so the bawd ran up to him and related the incident The king was furious and enquired as to who did it Pratāpasimha said he had done it and would explain why he did it if Malayasundarī was brought there Malayasundarī came after much persuasion Pratāpasimha then said that he bore all her teasing because he loved her very much But when she said the child was hers he could not tolerate it All this was done out of extreme attachment, and the king could judge for himself whether he was right or wrong

The king was pleased with him and gave him presents, while Malayasundari became an object of ridicule for others

Visamaśīlā Thus insulted men leave no means of ridiculing women

The twelfth tale of Pamarāka

Visamaśīlā Without a just cause enmity with *dhūrtas* should not be created

(The thread of the story is lost because only fragments of folios containing the story are preserved)

Visamaśīlā Therefore O daughter, try no deceit with a clever man If you deceive him you must bear the results, otherwise you become an object of ridicule

The thirteenth tale of Mūladeva

Visamaśīlā Moreover daughter, rāga should always be protected It is threefold one born on hearing, one on seeing and one after union All the three should be abandoned For by these even women of good families become objects of ridicule Therefore *srti-rāga* and *dṛsti-rāga* should be kept at a distance like the virulent poison of a snake Listen about it

In Ujjayinī ruled kind Vikramāditya Mūladeva, the *dhūrta* stayed with him He was very dear to the king One day when the king insistently asked him why he had not married Mūladeva replied that women are fickle in their love, and therefore he did not marry The king persuaded him to believe that women are the chief source of happiness and the main support in a householder's life Mūladeva was somehow convinced and got married

After some time Mūladeva found out that his wife was carrying on with some other man Not only that, the king's chief queen,

Cella-Mahādevī also was deceiving the king by going out every night to her paramour, the king's elephant-driver One night the queen was late in going to the elephant driver and he lashed her with a rope, the queen however pacified him and spent the night with him

The next day, the completely disillusioned Mūladeva proved the guilt of his wife and the queen to the king The king punished them all and threw the queen into prison after cutting off her nose and ears

Visamaśīlā Therefore, O daughter, there are courtesans of noble character, and there are women of good families who fall in love at first sight, and regardless of life or wealth have relations with other men Therefore the three kinds of love should be abandoned

In our family which shines bright in the world like the sun there is not a single taint in the shape of being cheated by others Therefore you should act in such a way that no one would be able to deceive you

CHAPTER IV

A CRITICAL APPRECIATION OF THE SMK

The Literary Genre to which the SMK Belongs

A summary of the SMK has already been given It will enable us to examine the work, determine its nature and evaluate its merits

The first important question to consider is the literary *genre* to which the SMK belongs Examined in the light of Bhoja's own statements, as will be shown later, the SMK can be described broadly as a *Kathā* written in Sanskrit prose having some of the peculiarities of the *Ākhyāyikā* form of composition In the colophon the work is called a *Kathā* *Kathā* is one of the two main divisions of the *gadya-kāvyas* or prose compositions, the other being *Ākhyāyikā* [1]

Rhetoricians have made general distinctions between the *Kathā* and the *Ākhyāyikā* thus

1 The *Ākhyāyikā* gives the description of the poet's family in prose, while the *Kathā* gives the same in verse

2 The *Ākhyāyikā* gives the description of topics like the abduction of girls, battles etc , while the *Kathā* is silent about it

3 The *Ākhyāyikā* gives facts of actual happenings, the hero narrating about himself, while in the *Kathā* the subject-matter is imaginary and is narrated by a third person, and not the hero

4 The chapters of the *Ākhyāyikā* are called *Ucchvāsas* while the *Kathā* may be optionally divided into *Lambakas* and it may have emboxment of stories

5 In the *Ākhyāyikā* there are verses in the *Vaktra* and the *Aparavaktra* metres, while they are absent in the *Kathā* [2]

In this connection Dandin takes quite an independent standpoint He of course notices these two formal divisions, but does not consider them exclusive The distinctive characteristics, he says, cannot be fixed, and therefore the *Kathā* and the *Ākhyāyikā* are

---

1 Dandin, *KĀ*, I, 23
अपाद पदसन्तानो गद्यमाख्यायिकाकथे।

2 Bhāmaha *K-Al* I, 25-29
प्रकृतानाकुलश्रव्यशब्दार्थपदवृत्तिना। गद्येनयुक्तोदात्तार्था मोच्छ्वासाख्यायिका मता।
वृत्तमाख्यायते तस्या नायकेन स्वचेष्टितम्। वक्र चापरवक्र च काले भाव्यर्थशसि च॥
कवेरभिप्रायकृतै कथा(थ?)नै कैश्चिदङ्किता। कन्याहरणमङ्ग्रामविप्रलम्भोदयान्विता॥
न वक्रापरवक्राभ्या युक्ता नोच्छ्वासवत्यपि। सस्कृत सस्कृता चेष्टा कथापभ्र शभाक् तथा॥
अन्यै स्वचरित तस्या नायकेन तु नोच्यते। स्वगुणाविष्कृति कुर्यादभिजात कथ जन॥
Vide also *Agni Purāna*, 337, 13-17

to be taken as two names given to the same thing[3] It is interesting to note the later development of the theoretical views about these two forms of compositions among the writers on poetics and the poets The former have chosen to ignore Dandin's lead in considering the two forms as non-distinct, while poets have followed him by amalgamating the characteristics of both the *Kathā* and the *Ākhyāyikā* in their compositions

Bhoja, as a writer on poetics, accepts the formal division,[4] but justifies Dandin's view that rigidity in the forms cannot be kept up, by including some peculiarities of the *Ākhyāyikā* in this *Kathā* of his

In the SP where Bhoja defines and illustrates the various kinds of *prabandhas* he makes a distinction between the *Ākhyāyikā* and the *Kathā*

> कन्यापहारसङ्गरसमागमाभ्युदयभूपित यस्याम् ।
> नायकचरित ब्रूते नायक एवास्य वानुचर ॥
> वक्त्रापरवक्त्रवती सोच्छ्वासा संस्कृतेन गद्येन ।
> आख्यायिकेति कथिता माधविकाहर्षचरितादि ॥[5]
> या अनियमितगतिभापादिव्यादिव्योभयेति वृत्तवती ।
> कादम्बरीव लीलावतीव सा कथा कथिता ॥[6]

In the definition of the *Ākhyāyikā* here, the topics like the abduction of girls, battles etc are common with the other works, there is, however, a small but important difference While according to the other authorities the *nāyaka* in an *Ākhyāyikā* speaks about himself (वृत्तामाख्यायते तस्या नायकेन स्वचेष्टितम्)[7] Bhoja gives an alternative in the *'anucara'* or companion Here again, Bhoja follows Dandin, for his *'anucara'* corresponds to Dandin's *'itara'* (नायकेनैव वाच्यान्या नायकेतेतरेण वा)[8]

This point has been stressed because the present composition which is a *Kathā* has two characteristics of an *Ākhyāyikā*, namely. the poet's life is narrated in prose and secondly the companion, in this case the *yantra-putraka*, describes the hero

It appears that the narration of one's own life-story as was done in the *Ākhyāyikā* did not meet with the approval of certain critics For it was not in consonance with the earlier tradition of poets who observed strict reticence about themselves and did not even men-

---

3 *KĀ*, I, 28

> तत् कथाख्यायिकेत्येका जाति सज्ञा द्वयाङ्किता ।
> अत्रैवान्तर्भविष्यन्ति शेपाश्चाख्यानजातय ॥

4 Raghavan, *Bhoja's Śṛngāraprakāsa*, (BSP), Chapter XI, p 26

5 *SP*, Vol II, p 427

6 *Ibid*, p 428

7 Bhāmaha, *K-Al*, I, 26

8 KĀ, I, 24

tion their names in their works Bhāmaha's words may be quoted,

> अन्यं स्वचरितं तस्या नायकेन तु नोच्यते।
> स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥[9]

Dandin, however, with his characteristic tendency to deviate from the prevalent views has an answer for these critics as well He avers that narration of facts—even about oneself—is not a fault

> स्वगुणाविष्क्रियादोषो नात्र भूतार्थशंसिनः ।[10]

At the beginning of this *Kathā* this point has been subtly brought out in a discussion between Bhoja and his friends before Bhoja's story as a *nāyaka* is narrated The discussion is introduced in a happy manner. Bhoja is among his friends and he is asked to narrate a *Kathā* Bhoja agrees, but knowing the technique of beginning a *kathā* he points out the difficulty that he will have to start with the description of the city Dhārā, according to him, the most distinguished city, and consequently he will have to describe himself as the ruler of Dhārā, which would not be quite proper It would be against the rules of social grace Thus he accepts the standpoint of the critics of self-narration, and refuses to narrate a *kathā* His friends, however, convince him that narration of facts is above censure In support of their view they quote a two-fold authority, the writers on poetics on the one hand, and the masters of literature on the other A citation from the text will clarify the point इदमखिलैरप्यलङ्कारकारैरभ्यधायि यथा 'स्वगुणाविष्क्रियादोषो नात्र भूतार्थशंसिन'। तथा हि मुनिभिरपि वाल्मीकि-पराशर-व्यासादिभि कविभिरपि गुणाढ्य-भास-भवभूति-बाण-प्रभृतिभिरात्मगुणाविष्करणमक्रियत। असद्गुण-ख्यापन हि दोषाय। यथार्थगुणाख्यान पुनरनवगीतमेव ।

Here Daṇḍin's own words, as accepted by all other rhetoricians are quoted in answer to the critics Moreover a list of poets and sages of old who spoke about themselves has been given, and therefore it is concluded that narration of facts is above censure Bhoja is ultimately convinced and he starts describing Dhārā After that when it comes to describing himself, he again feels shy and the motif of *yantra-putraka* is utilized to persuade him to narrate his life Thus in the very beginning of this *Kathā*, the characteristics of *Ākhyāyikā*, mentioned above, have been incorporated

As regards *Kathā*, Bhoja speaks of the absence of definite rules regarding its external form (*gati*) and language (*bhāsā-jāti*) *Gati* and *Jāti* are two new words in Alamkāra coined and explained by Bhoja himself

Bhoja's conception of *Alamkāra* is wide Dandin gave a very general meaning to Alamkāra besides the restricted meaning of the figures of speech It is काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते । [11] that

9 *K-Al*, I, 29 10 *KĀ*, I, 24 11 KA, II, 1

is, all features that go to adorn the *kāvya* like *Gunas, Rasas*, are *alamkāras* of a *kāvya* Bhoja outdoes his predecessor, and includes all the features of a *kāvya* as *alamkāra* for all of them which possess *aucitya* add to the beauty of the *kāvya* Dr V Raghavan in his treatment of 'Bhoja's Conception of Alamkāra' makes the following pointed observation, 'His conception of *Alamkāra* is indeed strange We are accustomed in early literature to see *guna* considered as *Alamkāra* and also *Rasas*, *Vrttis*, *Laksaṇas* and *Sandhyangas* Dandin considers all baeutifying features as *Alamkāas* Bhoja followed Dandin and even 'out-Dandinned' Dandin Most of the topics in *Alamkāra Śāstra* are held to be *Alamkāras* by Bhoja '[12]

Alamkāras, according to Bhoja, are of three kinds, *Śabdālamkāra*, *Arthālamkāra* and *Ubhayālamkāra* Of the *Śabdālamkāra* the first two are *Jāti* and *Gati* *Jāti* is the language used by the poet

> नत्र सस्कृतमित्यादिर्भारती जातिरिष्यते ।
> सा त्वौचित्यादिभिर्वाचामल्कागय जायते ॥[13]

Language is the natural medium of expression, but what makes an *alamkāra* is the *aucitya* of language For,

> न म्लेच्छितव्य यज्ञादौ स्त्रीषु नाप्राकृत वदेत् ।
> सकीर्ण नाभिजातेषु नाप्रवुद्धेषु सस्कृतम् ॥
> देवाद्या सस्कृत प्राहु प्राकृत किन्नरादय ।
> पैशाचाद्य पिशाचाद्या मागध हीनजातय ॥[14]

Moreover, subjects differ and under given circumstances some subject would require expression in Sanskrit, another in Prākrit and yet another in Apabhramśa [15] The one governing consideration everywhere is that of *aucitya* All these variations of the languages have to be considered by the poet and when the language is used according to propriety it becomes a *Śabdālamkāra* called *Jāti*

Gati is defined as

> पद्य गद्य च मिश्र च काव्य यत्सा गति स्मृता ।
> अर्थौचित्यादिभि मापि वागलकार इष्यते ॥[16]

As *Jāti* is the medium of expression, *Gati* is the external form of expression, prose, verse or a mixture of both *Aucitya* in *gati* makes it an *alamkāra* of *kāvya* as prose would be suitable in describing forests etc , in *Kathās* and *Ākhyāyikās*, while in *Campū* mixed style is suited and so on as the commentator on SKĀ says

Bhoja says that in a *kathā* there should be no restriction on *Jāti* and *Gati*, that is, it can be in any language and it can be either in prose or verse or in a mixed form This looseness is quite natural considering that a *Kathā* is not a dry discourse on any technical

---

12 *BSP*, p 362
13 *SKA II*, 6
14 *Ibid*, II, 8-9
15 *Ibid, II*, 10
16 *Ibid*, II, 18

subject Its aim is only to entertain and thereby convey a moral, if any

SMK, therefore, in its formal makeup can be described as a *Kathā* in Sanskrit prose having some peculiarities of the *Ākhyāyikā* form of composition

Literary Parallels

As a *kathā* SMK is an important addition to the Sanskrit prose literature For the number of prose compositions in Sanskrit literature, both extant and known by references, is very small

The plan of the SMK conforms to the traditional method of story-telling in which, within a frame-tale are emboxed a number of stories having their own morals to convey Yet the present work has its own unique purpose to serve

The works which most invite comparison with the SMK are Dāmodaragupta's *Kuttanīmata* and Ksemendra's *samayamātrkā* All these three works have a similar basic form, though they differ in structure and treatment of the subjects The three works start with the bawd or the procuress giving counsel to the fair courtesan In the *Kuttanīmata* Mālatī goes to Vikarālā and in the *Samayamātṛkā* Kalāvatī approaches Jaracchikhā The three bawds are described in identical terms as hideous in physical form, cruel in mind and unscrupulous in their dealings The instructions follow the same pattern of thought, that to win over men the courtesan should know the art of conquering their hearts[17] Illustrations naturally play an important part in these works, but while they lie, scattered few and far between in the other texts, SMK is nothing but a collection of illustrative stories Another difference is that the other two works are in verse while the SMK is in prose In the matter of treatment there is a vast difference between this work and the other two For even with its above mentioned purpose and some of the technicalities that it involves, SMK remains an interesting piece of pure literature The major interest lies in the narration of the

---

17 Cf the introductory words of the three works—

Kuttanīmata, Vs 23

यौवनसौन्दर्यमद दूरेणापास्य वारवनिताभि ।
यत्नेन वेदितव्या कामुकहृदयार्जनोपाया ॥

Samayamātṛkā, V 1, 3

अथ मन्मथमत्ताना करिणामिव कामिनाम् ।
वन्धाय वन्धकी शिक्षामाचचक्षे जरच्छिखा ॥
पूर्व भावपरीक्षैव कार्या यत्नेन कामिनाम् ।
ज्ञातरागविभागाना कर्तव्यौ त्यागसग्रहौ ॥

SMK

तत्र रागोऽपि तावत् प्रथममाकलनीय । अनाकलितरागे हि प्रयुज्यमान वैशिक-रहस्य विफलतामासादयति । आकलितरागे तु तदेव प्रयुज्यमान सुखेनैव फलाय भवति । (p 23)

tales while the instructions are only pegs on which the stories hang. But the *Kuttanīmata* and the *Samayamātṛkā* mainly follow the technique of the *Kāmaśāstra*. Their treatment of the subject comes within the science of erotics, and there is little of literary interest therein. This remark applies to the SMK as a whole. Coming to the individual tales it can be said that there is little originality in them. Many stories about courtesans are found in the Sanskrit, Jaina and Buddhist works. Their plots and motifs, and the morals they convey are so limited that with a little change in names and situation the stories can be multiplied into any number. It is not possible, therefore, to find original plots in the stories. It is difficult to point out which is the source of a particular story for there is also an intermixture of incidents. One remarkable point about these tales of courtesans is that they offer very little scope for the free play of fancy. The stories have their origin in the lives of Gaṇikās, and the institution of Gaṇikā was a necessary part of the social structure when these works were written, and therefore the illustrations are based mainly on actual experiences. This may explain to a great extent the monotonous similarity of themes in these plays.

All these tales of courtesans generally reveal three motifs round which the pattern of the different stories are wrought. The three motifs are: One, in which the courtesan cheats a rich man and then throws him out. Second, in which the courtesan is herself punished, and third, where she is shown as noble in aspiration and true in love.

Vinayavatī (of the first tale) represents the first kind. Devadattā's tale (No. 5) has the same motif though the plot is more intricate. The *Kapaṭamṛtyu* motif is tactfully utilised and is a common feature in courtesan tales. It brings to mind Kāmalatā's story in *Kumārapālapratibodha*[18] in which Aśoka is caught in the snares of the courtesan Kāmalatā. But being previously conversant with the wiles of the *gaṇikā* he does not give away his wealth. Disappointed like Devadattā, she then arranges a *Kapaṭamṛtyu*. She mounts a pyre and through an underground passage reaches safely elsewhere. The news of her death deceives Aśoka and when she is revived by another bawd he prepares to live with her. They stay together and when his wealth is exhausted he is kicked out. A similar trick of feigned death is found in Sundarī's story in the *Kathāsaritsāgara*.[19] Therein Īśvaravarman leaves Sundarī and goes away. The clever mother lays a net on the way and follows Īśvaravarman. After some distance Sundarī jumps into the net and the bawd says she has tried to put an end to her life due to his having forsaken her. Īśvaravarman believes her word and takes her out. He returns and

18 Somesvarasūrī, pp. 82-92   19 Somadeva, X, 1

lives with her, and when all his money has been drained off she throws him out of the house Thus *Kapatamrtyu* always helps the courtesan to bring the rich paramour back and then destroy him

Except in the two cases of Vinayavatī and Devadattā the courtesans are described as being ultimately punished in the SMK

In Sundarī's tale mentioned above there is further development how Īśvaravarman ultimately takes his revenge It reminds us of Somadatta taking revenge on Karpūrikā (Seventh tale) We have seen how Somadatta is successful in not only taking back his she-pigeon, but also the wealth of the courtesans previously earned, and how he in exchange gives them a false *siddhi* and asks the royal entourage to return after five days Īśvaravarman takes revenge in a somewhat similar manner A monkey is trained to store money in its mouth and gives out as much as was asked for Īśvaravarman shows the monkey to Sundarī and she desires to have it In bargain all the wealth previously taken away by Sundarī was got back Īśvaravarman then leaves her On the third day the monkey stops giving money, gets angry, and hits Sundarī The bawd gets angry and kills it

Aśokavatī (tenth story) and Lāvanyasundarī (eight story) in SMK have true love for their lovers Vasantasenā's devotion for the poor Cārudatta is a classical example of a courtesan's true love [20] The social conditions made it difficult for the courtesan to maintain constancy in her love, as in the case of Lāvanyasundarī Against her own wishes, she had to go to the sovereign king and consequently suffer indignity at the hands of Ratnadatta Like Aśokavatī being freed and married to Chaddalaka, Vasantasenā also was able to escape the limitations of her way of life and was legally married to Cārudatta Rāgamañjarī in *Daśakumāracarita*[21] was won over by merits by Apahāravarman and against the wishes of her mother and sister married him as any ordinary girl would do Aśokavatī's instantaneous death on hearing of Chaddalaka's death is reminiscent of the courtesan Vasantasenā's death on hearing of Dhammila's death in Dhammilacariya in *Vasudevahindi* [22] In the *Kuttanīmata* we have a fine instance of a courtesan's love in Hāralatā's story [23] She loves Sudarśana but cannot go with him for she understands her own limitations She ultimately dies when Sudarśana leaves her

Besides these courtesan stories there are two exceptional cases in the SMK, namely, that of Lāvanyasundarī (sixth tale) and Cellamahādevī (thirteenth tale) The former was the wife of an oilmen who took to the life of a courtesan to free her husband from the

20 Śūdraka, *Mrcchakatika*

21 Dandin, Book II

22 Sanghadāsaganivācaka, p 28 f

23 p 174 f

clutches of a king The later was a queen who loved a low-born elephant-driver and was punished in the end

The motifs of both these stories seem to be popular for we have parallel versions In the *Kathāsaritsāgara*[24] we have the story of the courtesan Kumudikā, a friend of king Vikramasimha She helped him in times of distress, but the king's minister Anangatunga warned the king against her In order to test her the king feigned death and was carried to the burning ghat Fearlessly Kumudikā ascended the funeral pyre after him The king was now convinced of her loyalty and returned Anangatunga still would not trust her Once with her wealth the king conquered his enemies He was much pleased and asked her to choose a boon Then she told him that her true lover was a captive of the king of Ujjayinī and that Vikrama should wage war on that king and free her lover The king was shocked and surprised, but fulfilled her wish and united them

The same story is reproduced in the *Kalāvilāsa* of Ksemendra [25] The only difference is that her lover is described as a captive in Vidarbha The changes in the version of the SMK make the story more realistic and better motivated Lāvanyasundarī is the wife of an oilman and her attachment to her husband is only natural She resorts to the powerful king Vikrama to win him over and thereby gain a gift of one hundred elephants to bring about the release of her husband It does not sound probable that a king wars with another merely for the sake of an ordinary individual Another change is that after undergoing a number of tests to prove her loyalty Lāvanyasundarī finally kills herself only to be received by the grace of the Goddess Āśāpurā Of course, the supernatural element of Divine grace has to be introduced, but it is a common motif, and it looks more plausible than that of the king himself posing as dead and going right up to the burning ghat

Lastly we come to the story of the unfaithful queen 'Adultery' is the motif of the story In the *Kathāsaritsāgara* we read of the love of the married woman for a low-born ugly wretch [26] The *Daśakumāracarita*[27] also has such an episode A similar story is found in the life of Yaśodhara as described in Somadeva's *Yaśastilakacampū* [28] It runs as follows One night when the king Yaśodhara was in the apartments of queen Amitagati he saw her go out secretly to his crippled and ugly elephant-driver The king followed her He saw the elephant-driver getting angry at her delay and beating her in anger The king was surprised, disillusioned and sorrowful In the end, however, unlike our *kathānikā* the king is killed by the queen The closest parallel to Mūladeva's

24 X, 2
25 IV, 15-38 vss, pp 57-59
26 X, 9
27 Book VI
28 Book III

story is the one given in Hemachandra's *Pariśistaparvan*[29] The motif in both the stories is the same, that the hero overlooks the unfaithfulness of his wife (in one case) and his daughter-in-law (in another) on seeing that even ladies of noble birth, like the queens, were deeply degraded by their sensuality[30]

Devadattā finding out the truth about the queen's nocturnal adventures, his informing the king, the marks of the chains on the queen's body and the king's punishment all closely resemble Mūladeva's story[31] We have in the former part of Devadattā's story the narration of the daughter-in-law's bad conduct Is it possible that the lost part of the story of Mūladeva's wife might have been similar to it in certain respects?

The analogous stories referred to here are not exhaustive, for the purpose in referring to them is only to show the similarity between the tales in SMK with those in other works And yet, as has already been noted, the SMK has its own distinctiveness The absence of originality in the plots or motifs does not lessen the literary merit of the work The poet's merit lies in the way he narrates and develops the story, and in his style, characterisation, descriptions and other niceties of language which are the standards of critical appreciation

Style and Diction

SMK belongs to the 'decadent' period of Sanskrit literature when the creative genius of the poet was cramped by the rigidities of forms and conventions, and the poet imitated the creations of his predecessors The works of this period therefore naturally came to be overladen with the artificialities of formal descriptions, poetic excellences and technicalities, exhibiting more the erudition of the poet than his creativeness The SMK follows the same pattern and resembles in style the earlier prose romances like the *Kādambarī*, and the comtemporaneous ones like the *Tilakamañjarī* But on the whole the composition does not become artificial The style which is simple in narration is embellished with various kinds of *alamkāras* in the descriptive passages

The most frequent figure of speech is the paranomastic simile (*Śliṣtopamā*) The puns are interesting, and though novel, are not

29 Bibliotheca Indica, No 96, (1932)

30 Cf these words of SMK with those in the Parisistaparvan SMK (p ६६)

कुलस्त्रियोऽपि दृष्टिमात्ररागिण्य परपुरुषेष्वेव जीवितवित्तादिनिरपेक्षा व्यवहरन्ति कि पुन स्वतन्त्रा वेशवनिता । and VS 561, p 96 —

अहो असूर्यंपश्यानामपि यद्राजयोषिताम् ।
शीलभगो भवत्येवमन्यनारीषु का कथा ॥

31 Other Prakrit versions of the tale are noted by Handiqui in his *Yasastilakacampū and Indian Culture*, Chap III, p 42, 48 f

obscure For example in the description of the bawd we read

ग्रहपतिरिव वहुशो भुक्तमीनमेषा सिकतासन्ततिरिवस्नेहोज्झिता चाणक्यनीतिरिव यो येनोपायेन ग्राह्यस्त तेन गृहणन्ती। (p १५)

Another good example of it is

सुरभि इवमिते, शुचिमाचारे, घनागममशेषविजयसम्पदाम्, अत्यूर्ज परावजयेषु, परमहिमस्थानमाकृतौ, शिशिर निखिलक्षान्तिषु। (p ३७)

There are instances of '*Sabhanga ślesas*' like

कुरूपयुक्तापि न कृपान्विता। (p १८)[32]

The next figure of speech frequently used is *Virodha* which is indicated by '*api*' and sometimes based on *ślesa* as

द्विजिह्वगतमश्रयमपि स्निग्धसरलम्, अतिगुरुमप्यगुरुप्रायम् (पर्वतम्) (p ७९)

Similes are very common An interesting simile compares this composition, the SMK, to the heroine called Śrngāramañjarī शृङ्गारमञ्जरी गद्यप्रवृत्तिरिव सुललितपदा (p १३) Another interesting and important simile is the comparison of a mountain with the author of the work, Bhoja, himself एतत्कथाकारमिव विराजितपरमारावनीपवशम्। (p ७९) In the description of the king there is an astronomical simile which compares the King to the different planets Unfortunately the text is not complete here There are a few grammatical and metrical similes like

व्याकरणप्रक्रियेवोपसर्गवशात् परस्मैपदोत्पादनकुशला। (p १५)
छन्द स्थितिरिवोज्ज्वलतनुमध्या। (p १३)

A good example of *rūpaka* is

तरलतरतडिल्लताप्रसरजिह्वस्य बलाकावलिविकटदशनपद्धतेर्दलिताञ्जनपुञ्जमेचकस्य प्रवलझञ्झानिलसमुच्छलद्वहलधूलीधूसरशरीरस्य जलदसमयरजनिचरस्याद्भुत रटितमाकर्ण्य स्फुटितहृदयानामिव पथिकाना विगलितैरसृग्बिन्दुभिरिवेन्द्रगोपकैरुपाचीयत निखिलमप्यवानितलम्॥ (p २७)

The imagery in the following *Utpreksā* is novel and charming

रविकिरणकुञ्चिकोद्घाट्यमानदलकवाटेषु प्रागन्तरुषितैर्यामिकैरिव मधुकरैर्विमुच्यमानेष्वेकैरपरैस्त्वापतद्भि प्रतिगृह्यमाणेषु प्रकटितद्वारेषु श्रियो विलासभवनेषु पङ्कजेषु॥ (p. ६०)

And the following is a good example of *Hetūtpreksā*

मुकुलितकुमुदकोशकोटरान्तर्निलीनमधुकरतया दिवसकरभयात् प्रतनुता गतेनान्धकारेणेव॥ सश्रितानि (सरासि) (p ४)

The figure of speech called *Svabhāvokti* is abundantly used For example निजचापलभ्रमणखेदविधुरेष्ववनिरुहस्कन्धशाखान्तरनिलयननिभृतेषु यथायथमुपविष्टेष्वामीनप्रचलायितेन मध्यन्दिनतापतन्द्री गमयत्स्वपरेषु च निद्रालमविवशतया शिथिलाङ्गेषु प्रपतत्सु पुनरुत्पत्यारोहत्सु कपिकुलेषु॥(p ४९), or again क्रीडातडागिकानामनुकुलीरलग्नमञ्छिनीदलान्तरालच्छायामाश्रित्य बन्धुरितकन्धरमन्योन्यकण्डूयनसुखान्यनुभूयानुभूय मध्यन्दिननापतन्द्रीमतिवाहयत्सु चक्रवाकमिथुनेषु। (p ८५)

---

32. Cf a verse in Ksemendra s *Desopadeśa*, p 11, vs 5
भगदत्तप्रभावाढ्या कर्णशल्योत्कटस्वरा।
सेनेव कुरुराजस्य कुट्टनी किन्तु निष्कृपा॥

The *Svabhāvokti* sometimes blossoms into a lovely word-picture which impresses with its vividness and richness of details A few examples are given below One is of an old monkey left alone on a tree when the whole forest is burning due to the heat of the summer क्वचित् सर्वत प्रज्वलद्दवदहनज्वालावलीकवलितक्षितिरुहाखिलप्रान्तभागतया कुतोऽप्यात्मन शरणमनवेक्ष्यमाणेन भ्रमितकन्धर चकितचकितमुभयतोऽप्यवकुष्याङ्गमतिदीन दिक्षु चक्षुर्विक्षिपता पश्चादवनमितकर्णयुगलेनातिश्लथमुक्तपुच्छेन विषादात् क्षणमेकमतिनिश्चलेन मुहुर्मुहुर्निमिषोन्मेषान् विदधता शुष्यत्तालुना विदीर्णवदनतया प्रकटितदशनपङ्क्तिनाऽतिमात्रदीनाननेन प्रसृतधूम-व्याकुलावमीलल्लोचनेन क्षण एवात्मान दग्धमिव मन्यमानेन झगिति चक्षुरुन्मील्य प्रत्यङ्गमालो-कयता निपतनभयाद् गाढतरगृहीतशाखेन क्षोभवशविसस्थुलीभवत्करग्रहतया किमपि भ्रष्टेन पुनरुत्पतता भयातिशयात् सद्योऽवमीदद्वपुषा मुहुर्मुहुरनभिव्यक्तचीत्कारेण उपर्युपरि प्रतिशाख-मितस्तत समारोहतैकाकिना जरन्मर्कटेनारुह्यमाणजीर्णोत्तुङ्गतरुशिखराम्। (p ५०)
Another is of a group of elephants passing urine The description is natural and vivid अपरैश्च पीत्वा पयस्तट एव किञ्चिदघोनमितजघनभागैरुत्फुल्ल-कुक्षिभि स्तोकोत्तम्भितश्रवणपल्लवैरवनितलस्रस्तहस्तैरीषद्विवृतकन्धरै श्रवणाभिमुखत्र्यश्रितै-कनेत्रविभागै सावधानमाकर्णितमूत्रधाराध्वनिभिर्मूत्रीयमाणै (करिकुलै)। (p ५१)
There is another picture—a picture of a woman in the *yantra-dhārā-gṛha* who has just come out of water and from whose hair water is dripping down क्वचिन्मज्जनोत्तीर्णस्वर्णपुत्रिकानिश्चोत्यमानकवरीवालकलापप्रान्तेभ्य।(p ६)
It is a complete picture in a few choice words

Descriptions of seasons, towns, etc are considered a necessary feature in Sanskrit literary compositions In the Epics, and the great works like those of Kālidāsa and Bāna we come across such descriptions Bhoja has followed the conventions and as he himself says in the beginning कथा हि कीर्त्यमाना नगरादिवर्णनपुरसरा सौन्दर्यमावहति(p १) This work is full of descriptions of towns, gardens, lakes, seasons and the like

The descriptions of the town and its essential features such as the lakes, fountain houses and the like shed considerable light on the town-planning of those days, and have therefore been discussed in the sixth chapter

The descriptions of Nature in all its aspects are vivid and picturesque The exactness with which the author has observed the changes in the seasons, the vividness with which he has described the glory of the day and the night, the noon and the eventide, the sunset and the moonrise, and the keen eye with which he has observed the blooming and decaying of the flora* speak of his intimacy with Nature From the various descriptions of nature we read in Sanskrit literature we can infer that nature exercised great influence on man's life in those days It is because of this close relationship between man and nature that nature was regarded even by the writers on poetics as one of the *Uddīpana-vibhāvas*, excitant deter-

* See Index C

minants, in producing and enhancing the effects of sentiment or *rasa* Bhoja himself says in the SKA.

> ऋतुरात्रि दिवार्केन्दूदयास्तमयकीर्तनं ।
> काल काव्येषु सपन्नो रसपुष्टि नियच्छति ॥[33]

Thus besides admiring with the poet's eye the beauties of Nature the poet also acknowledges its effects on the emotions and affections of men Another thing to be noted is man's realization of the utility of nature's munificent gifts The trees with their leaves and the flowers with the component parts like the petals, juice, pollen etc are described as being put to daily use by the people Thus the poet's charming descriptions of nature, though cast generally in the conventional mould not only enhance the poetical merit of the composition, but bring home to our mind that they are the spontaneous expressions of feelings of the poet on coming in contact with nature It is shocking to read, therefore F Hall's criticism in his preface to the *Vāsavadattā*[34] wherein he writes with affrontery and in utter lack of understanding that 'Natural scenery, though boundless in variety, is to the Hindu, an object of impassive incuriosity and unconcern and low indeed must be that type of humanity to which this imputation can fairly be brought home'

In the *Kādambarī* we have a short description of the Vindhya forest running into twenty-eight lines In the SMK we have a longer description of the same forest which runs into about a hundred and eight lines Like Bāna, this author also describes the forest as extending from the eastern to the western ocean The wild beasts and the trees mentioned in the two texts are practically the same

Two other long-drawn descriptions in the SMK are those of a horse and an elephant Every part of the body is described, and unusual words like the *āvarta* meaning a lock of hair that curls backwards and which is considered lucky especially on a horse, and *araksa* the junction of the frontal sinuses of an elephant, lead us to infer that the author had a detailed knowledge of the *Gajaśāstra* and the *Aśvavidyā* Bhoja's love for animals is patent, and in this context it may not be out of place to mention that among the books ascribed to him there is one called *Śālihotra* which treats of the care of horses and their diseases[35]

There is great similarity between the description of the city of Dhārā with that of Ayodhyā given in the *Tilakamañjarīkathā* of Bhoja's contemporary Dhanapāla

---

33 V, 131 34 Bibliotheca Indica, Calcutta, (1859), p 28

35 See Keith, *A History of Sanskrit Literature,* p 465 Also Dubkund Inscription (*EI*, II, 233, 237, 238) where Bhoja is praised as being widely celebrated for skill he showed in management of horses

Diction

In the SMK, while describing the heroine the author says

शृङ्गारमञ्जरीगद्यप्रवृत्तिरिव सुललितपदा। (p. १३)

It describes his choice of words as being elegant. And indeed, unlike the other prose *Kāvyas*, which abound in harsh and jingling words, the choice of words in the SMK is simple and carries verbal assonance. Conscious effort has been made at some places for alliteration. For example उड्डीनशिखण्डिमण्डलीकलापकल्पिताखण्डलकोदण्डाकाण्डमण्डितगगनमण्डलाम् (p. १०) and even in short sentences like मा च अपरूपा वेषे, अव्यपदेश्या देशभाषासु गम्भा प्रश्नोत्तरप्रहेलिकादिप्रभेदेषु ... लब्धलक्ष्या लास्ये, अक्षमा समस्यासु, प्रबुद्धा प्रबन्धनिबन्धनेषु। (p. १०)

Free use is made of compounds but they are not difficult of comprehension. Diction is varied, but it is not obscure. Synonymous and paranomastic words are often met with, rare words like *samaja* and *pattanikā*, philosophical terms like *smrti-pramosa* and *avidyā*, and technical terms like *bhātī* and *grahanaka* are freely used. The influence of contemporary diction on the language is obvious. Thus we have instances of Prākrit words like *Kadavakka* and *Deśya* words like *akkā* and *avvā* in the text. Sometimes the base of a Prakrit or Deśya word is used to coin a Sanskrit word. For example we have the words *thaka* and *thakayitva*, the base of which is the Deśya word '*thaga*' or again the word *tiritillitāni* of which the base is the Prak-rit word *tiritilla*. These words have been explained in the Notes.

Occasionally we come across general observations which can pass as sayings, like

गार्हस्थ्य हि निखिलाश्रमजीवभूतम्।[30]

In a work like this where the action of the tale is obstructed by lengthy descriptions there is hardly any scope for conversations. Yet at a few places we have instances of conversations which are forceful and direct. Thus the first conversation between the king and his friends is interesting. The one between Lavangikā and Priyangikā (in the fourth tale) is the natural, while that between Lāvanyasundarī and Vikrama (sixth tale) is short but tense.

Characterization

The delineation of characters in the SMK follows the purpose of the text, and therefore the characters represent 'types' rather than individuals. A large number of characters have been depicted including kings, princes, courtiers, merchants and Brāhmanas. But the interest lies not in the variety of their different stations in life but in the workings of their minds. The author shows a thorough understanding of the human mind—its innermost workings—which make up the personality of the man and makes him react differently

30 See Appendix II

to different situations The author also explains through his characters how the sudden changes in the attitudes and behaviours of men are due to the subtle influences of attachments, prejudices and the like Thus in the very beginning it is said. यतो हि प्रतिप्राणिदुर्विज्ञेयाश्चित्तवृत्तय । रुद्रादिवारणवदन्यमनस्काश्च वहुप्रकारा पुरुषा भवन्ति। यदि कश्चिदभीरुरपि शौर्यं प्रकटयति। लुब्धोऽप्युदात्तायते। उदात्तोऽपि कदर्यवद् व्यवहरति। दुर्भगोऽपि सुभग इव चेष्टते। वणिगपि विटायते। विटोऽपि वणिज्यते। दरिद्रोऽपीश्वरायते। कश्चिद्धर्मरुचि, कश्चिदर्थपर, कश्चित् कामप्रधान । तदेव चित्तवृत्तीना वैचित्र्ये सति प्रथममेव सम्यक् चित्तवृत्तिमाकलय्य यो यत्र चित्तवृत्तिस्त तथा कमपि प्रोत्साह्य etc (p १८)

Ravidatta (of the first tale) is a wealthy and educated young man, inexperienced in the ways of life He fights shy of himself when he feels the first attractions of love But once he gathers courage and goes to the courtesan, all his reserve and shyness disappears, he loses control of himself and does not know where to stop The courtesan's insults do not awaken him to his senses and he ends his life as a mad man

Vikramasimha is a prince, rich, charitable, bold, noble and pleasure-loving He dares ask Mālatikā to invite him even when she was at the house of Vasudatta He has patience too to wait for her till she is free When he is immensely pleased with her, he bestows gifts upon her, but when due to some reason he is offended he stops giving her presents and going to her place

Mādhava is even more high-strung When the bawd and the courtesan try to keep him back against his wishes he goes to the extreme of cutting off the bawd's nose and ears, and feels satisfied after doing that Vinayadhara punishes the bawd in a similar manner, but while Mādhava does it in an outburst of righteous anger, Vinayadhara is a shameless person who plays a roguish trick to gain his own end Suradharman (of the fourth tale) is a real *dhūrta* To conceal his treasure he acts like a mad man and the clever Devadattā has to go to the extent of feigning death to deceive him But when Suradharman is ultimately robbed off his jewel and thrown out of the house, he has no grievances and goes on his way

Somadatta (of the seventh tale) is intelligent and calculative Infatuated by Karpūrikā's charms he gives out the secret of the pigeon, but being once deceived he is stung to the quick and takes proper revenge Pratāpasimha (eleventh tale) is beastly Ugly and senuous he is roused to anger quickly at Malayasundarī's teasing him He pounces upon her like a tiger and injures her He openly acknowledges the outrage and is glad when the king punishes the courtesan

King Vikrama features in three stories (5th 6th and 13th) He is noble, straightforward and sincere He believes Davadattā's fantastic experience (fifth tale), and is pleased with her When he

comes to know that it was a fabricated tale narrated to please him he appreciates her ingenuity and is doubly gratified With Lāvanyasundarī he is true and considerate He makes sincere efforts to test her love When Lāvanyasundarī dies he prepares to put an end to his own life too He offers his all to her but when in the end, the truth is revealed, he generously offers to held Lāvanyasundarī In the last story about Mūladeva also, Vikrama is deceived by his own queen When Mūladeva impresses upon him the fact that the latter was wrong in holding that women were not fickle, he accepts it and justly punishes his queen

Chaddalaka is a sincere and true lover He understands that the king has made efforts to separate Aśokavatī from him He is anxious to test her not because he doubts her but because he wishes to prove her fidelity to the king When unfortunately Aśokavatī dies he cries like a child and puts an end to his life as well Sundaraka is a conscientious youth who undertakes the unpleasant task of coming between the two lovers only to please the king When Aśokavatī repents of her mistake, Sundaraka is sorry about it, and when he hears of her death, he feels so guilty that he puts an end to his own life

The best delineated character is that of Ratnadatta A Vaiśya by birth, he hates to join his father's business knowing that it is censurable He wishes to join the services of the sovereign king When another king offers him half his kingdom, he refuses He is a gallant but he had decided not to be enslaved in the snares of any courtesan He understands Lāvanyasundarī's love for him, but leaves her to pursue his own desires He goes to serve the sovereign, but is bold enough to ask him not to interfere in his personal matters He is an *avadhānin* being able to perform many acts simultaneously without forgetting any one of them He is well-versed in many subjects and can put them to good use unlike Ravidatta He is an example of a proud and ambitious youth who is indifferent to the human frailties like love and attachment

The women characters are not so interesting They represent 'types' more than the male characters Their stations in life do not give much scope for developing their personalities and their actions are always prompted by motives Therefore there is not much difference between one *ganikā* and the other But the courtesans may generally be divided into two classes, *ganikās* adept in the profession of harlotry and sticking fast to their conventions, and those remaining constant in their love

Besides these main characters there are other important female characters like the 'mothers' of the courtesans Their very names like Visamaśīlā, Bhujangavāgurā Makaradamstrā and Ekadamstrā are

sufficient to show them in bad light In literature we have picturesque descriptions of beautiful heroines, but a description such as that of Visamaśīlā is rarely to be found. It may be an ugly picture, but, all the same, it is realistic and vivid She may be taken as a typical 'mother' or procuress

In physical form she is hideous, old, hunchbacked and worn out She is besides cunning, cruel, greedy and deceitful She is indeed an eye-sore to the young men who come to her house But she is an important person in the courtesan's house Śṛngāramañjarī is instructed by Visamaśīlā, Lāvanyasundarī goes to the bawd Dhondhā for counsel, Davadattā's mother makes Suradharman give up the precious jewel, and Karpūrikā's mother makes Somadatta reveal the secret of the pigeon and the pigeon as well For their cruelty, the 'mothers' are sometimes justly punished Vinayadhara punishes Anangavatī's mother and Mādhava, Kuvalayāvalī's mother

Bhoja's skill in characterization is indeed displayed in the delineation of these bawds, for though they are minor characters, their portrayal is complete

Sentiments

The theme of the book is the courtesan's love, and therefore the sentiment of *śṛngāra* overshadows other sentiments But there are sentiments like humour and pathos which help in diversifying and thereby developing the main erotic sentiment

Hāsya or humour is supplied by the instances in which the bawd or the courtesan is cheated Thus in the 'tale of the Serpent' Vinayadhara brings a dead serpent, places it on the body of the bawd and pinches her nose and lips When the bawd cries aloud, he comes and pretending to kill the serpent, cuts off her nose and lips quickly before the truth could be found out In one sentence the whole action is beautifully described ततो दासीभिर्झगिति प्रबोधिते दीपे सर्प्पमवलोक्य च्छेद प्रयच्छामीति तेनाभिहिते 'प्रयच्छ प्रयच्छ' इत्युक्ते 'क्व प्रयच्छामि' इत्युक्ते 'अत्रात्र' इत्यभिहितमात्रेऽपि सहौष्ठा नासिकां चिच्छेद। (p ७७)
The irony is that Vinayadhara is thanked for saving the life of the 'mother' and felicitations are offered while the bawd suffers in pain all her life

In another instance, Somadatta takes revenge on Karpūrikā He brings along with him his royal brother's wealth and men to serve his purpose, and tells her a fib that it is due to a *siddhi* he obtained at the Śrīparvata In exchange for a pigeon and all the wealth previously earned by the courtesan he most solemnly gives her the *siddhi* he had obtained by saying येय मया श्रीपर्वते सिद्धिरासादिता सा त्वमन्येन भक्त्या पर्यन्तम्यतु। (p ५५)

Another instance is the way in which Mādhava punishes the 'mother' of Kuvalayāvalī Even after draining him completely of his wealth and receiving his rich upper garment as a last gift they are not satisfied They follow him and request him to hand over the last lower garment and thus denude himself Mādhava is then really irritated He says he would hand it over after leaving the main road, then at a quiet place calling the bawd he throws her down and forcibly cuts off her ears and nose and says this token of remembrance will never be forgotten by them

These instances provide humour which is obviously gross and almost of a farcical character, but is sometimes rendered grim by the nature of circumstances

The pathetic element is found in the different stories dealing with the suffering of persons due to separation or death For instance, Lāvanyasundarī falls in love with Ratnadatta at the first sight She follows him faithfully upto Mānyakheta She experiences the pain of separation when Ratnadatta leaves her for three days at the house of Cittralekhā To add insult to injury the king invites her to his place and per force she has to go And on the fourth day, the day of the return of Ratnadatta, when the king calls her to dance, she goes against her wishes On hearing of the return of Ratnadatta she runs home, but is disappointed Ratnadatta is cold in attitude and taunts her and does not accept the services she desires to offer It is indeed pathetic to read "लावण्यसुन्दरि पादौ मा प्राक्षी । त्व हि मम जननी भवसि" । सा तु साकूतमवादीत्–"रत्नदत्त किमेतत् ?" रत्नदत्तस्ता पुनरवादीत् – "किमन्यत् ? त्व हि मत्प्रभोर्द्दारा, तद्भवतु, पूर्यन्ते, उपविश्यताम् ।" (p ६५)

Still more pathetic is Aśokavatī's repentance after having given way to her fancy and spent a night with Sundaraka in amorous pleasures She cries out कि मयैतैदकृत्यग्राम परया पापया विहितम् । अहो दुर्ल्लंघ्या हृतविधेर्विलसितानां गतिरनतिक्रमणीयान्यवश्यभाव्यान्यप्रतिविधेया नियतिर्यन्मदीय त्यनुरागस्यैवविधा परिणति , तन्नियतमनुल्लंघ्या भवितव्यता । तयाऽर्थलुब्धया पापकारिण्या नास्मि प्रतिबोधिता । (p ७०) Her repentance was so sincere that Sundaraka was sorry for what he had done And when Aśokavatī died on hearing the false news about Chaḍdalaka's death Sundaraka felt he was responsible for it and put an end to his own life

The sentiment of Wonder or *Adbhuta rasa* is best developed in the fifth tale of Devadattā In order to please the king Devadattā narrates a wonderful experience of hers, of course imaginary, which the king however takes to be real She says she was passing through the parade ground when she saw a handsome youth on a fine horse He beckoned to her and she sat on the horse with him The horse

flew up in the sky and took them far away to an unknown destination A beautiful woman waiting there, a man with a whip, their request to Devadattā, her crying out to Vikrama and her falling back to earth, all these provide elements of wonder Similarly in the last tale of Mūladeva we have a reference to some sort of magic by which a beautiful woman was created by a *mahāvratika* and he enjoyed her company Then the woman threw up from her heart a man of the size of a thumb Water from a gourd was sprinkled on him and he became a handsome young man and she enjoyed his company When it was time for the *mahāvratika* to come she made the youth small and swallowed him On his return, the *mahāvratika* also made her small and devoured her

Unfortunately the text before and after this description is lost and therefore the context cannot be properly understood, but what is given is sufficient to excite wonder

The manifestations of the Goddess Āśāpurā to King Vikrama and King Samarasimha and their talk with her and the reviving of the dead due to Her blessings are also instances of wonder Another common motif that produces wonder is the 'pigeon motif' (seventh tale)

Allusions to other Authors and Works

Bhoja alludes to the Vedas, the epics, the Śāstras and the Darśanas He mentions the study of Śrti, Khila, Nigama, Purāṇa, Itihāsa, Smrti (p ૩), Vyākarana (p ૧૫, ૩૮), Chandas (p ૯૩) Views of the Smrtis are referred to on two points, namely, that the killing of a woman is a sin (p ૨૪) and that wife is considered the half of man (p ૮૪)

The *Bhārata* is mentioned once by name and the *Rāmāyana* twice (pp ૧૩, ૭૦) But the personages and incidents of the two epics often alluded to are quite a few Arjuna (p ૭), Subhadrā (p ૨), Draupadī (p ૧૩), Nakula (p ૧૩) and Krpa (p ૧૮) are mentioned because of the paranomastic nature of the words The crushing of the demon Pralamba by Balarāma (p ૮) and the game of dice between the Pāndavas and the Kauravas (p ૧૩) are also referred to The destruction of the Ksatriyas and the revealing of the Dhanurveda by Bhārgava (p ૮) is mentioned Together with Vyāsa as a poet-sage, Vālmīki and Parāśara (p ૧) have been named The ten-headed Rāvana and Vibhīsana (p ૩) are also mentioned Rāvana obstructing the path of the moon and the Vindhya obstructing the path of the sun are mentioned The battle between Rāma and Rāvana is referred to (p ૭૮) The names of Laksmana (p ૩), Sugrīva (pp ૪ ૧૩), Nīla and Nala (p ૭૮), Virocana (p ૧૧) Prahasta and Subāhu (p ૧૩) are mentioned as they offer scope for puns

The Purānas are described as giving instructions through *Kathās*, *Ākhyānakas*, *Kadavakas*,[37] *Maṇkūlyās*[38] *Dṛstāntas*, and *Nidarśanas*[39] (p. 17) Among the avatāras Vāmana (p 15), Bhārgava (p. 8) and Narasimha (p 17) are taken as standards of comparison The story of Urvaśī and Purūravas (p 20), the tale of Hariścandra (p 13) and the churning of the ocean (p 13) are referred to by way of comparison

Authorities in the Field of Arthaśāstra

There is a rather interesting reference in the book to some of the well-known ancient authorities on policy The sentence, corrupt in readings, has been reconstructed thus यस्य चातिप्रज्ञाप्रकर्पमालोचयता विपश्चिता गिरि न गरिमाणमारोहति गुरु, न प्रति(भासते प्रतिभा) वान् भार्गवो, नोद्धवमतिवर्द्धयत्युद्धव, अ (यते) न प्राज्ञगणना चाणक्य न कुशाग्रीयवुद्धितामधिश्रयति धर्मकीर्ति । (p 9) Here Guru, Bhārgava, Uddhava, Cānakya and Dharmakīrti are mentioned in the same strain Cānakya is Kautilya, the celebrated author of the *Arthaśāstra* At one place in the text he is called Kauṭilya of the wicked intellect कुटिलमतिकौटिल्यप्रभृतीन् बटूनिवापटून् गणयति । (p 17) and at another place in the text his policy of administration is beautifully described as चाणक्यनीतिरिव यो येनोपायेन ग्राह्यस्त नेन गृह्णन्ती । (p 15) He is one among the wise

Guru is Bṛhaspati, who is referred to by Kautilya as a teacher in the *Arthaśāstra* The *Mahābhārata*, the *Kāmasūtra*, the *Kāmandakīya* and many other works quote Bṛhaspati as an authority on policy[40] The next reference is to Bhārgava We may take Bhārgava as referring to Uśanas who is a son of Bhṛgu The *Arthaśāstra* quotes the Auśanasas many times The *Mahābhārata*, Viśvarūpa (on *Yājñavalkyasmṛti* I-307) and other works quote Uśanas's views on polity and it is held that Uśanas had written a work on politics[41] In the Śāntiparva we have a *nītiśāstra* ascribed to Bhārgava Kane, giving a list of the authorities quoted by Kātyāyana in *Karmapradīpa*, mentions one Bhārgava who, he thinks, is probably Uśanas[42] Further, in *Abdhutasāgara* of Ballālasena, there are a number of authorities given of which one is Bhārgavīya[43] This may be the work of Bhārgava or Uśanas At another place in the present text Uśanas is mentioned as being an authority in Upanisads It is probable that this reference is to Uśanas, the authority of polity Like the *Arthaśāstra* of Kautilya where the 14th book is called *Aupanisadikam*, and which describes ways and means to obtain desired objects by mystic formulæ and the like, the work of Usanas might have had a chapter on this subject and this reference might be to it The reference is after a reference to Kautilya, and the whole

---

37 See Notes 38 See Notes 39 See Notes

40 Kane, *History of Dharmaśāstra*, Vol I, p 123 f

41 *Ibid*, p 110 ff 42 *Ibid*, p 219 43 *Ibid*, p 340

context deals with clever and deceitful actions and therefore Upanisad cannot be taken as referring to the Vedānta books.

The next name is of Uddhava In the *Śiśupālavadha* where Kisna takes advice from his sage-like uncle Uddhava on a matter of political importance, the poet calls him Pavanavyādhi [44] In the *Arthaśāstra* we read of the opinions of Vātavyādhi who is identified with Pavanavyādhi, who is none other than Uddhava *Nayacandrikā*, a commentary on *Arthaśāstra*, confirms the identification of Vātavyādhi with Uddhava [45]

These are all great intellectuals and therefore Dharmakirti, the Buddhist logician, is bracketed along with them

Schools of Philosophy

There are stray philosophical reflections in the SMK like समारवृत्तिरिव परमार्थनाशून्या । (p 16) and मार्गेव नानाविधपाशपातितपशु । (p 18) But it refers to most of the schools of philosophic thought by the names of their founders together with their principal postulates The difference between the two trends of Mīmāmsā thought is referred to as the 'Prabhākaraprajñā' (the wisdom of Prabhākara) and the 'Kumārilamati' (the view or creed of Kumārila) the school of Vaiśesikas is called the 'Kanādamati' (the School of Kanāda), the Nyāya system as 'Aksapādavidyā' (the knowledge of Akṣapāda) and the teachings of Buddha as 'Śākyaśāsana' (the teachings of Buddha) [46] Besides these the systems of the Pāñcarātra[47] and the Lokāyatas[48] are referred to At one place a character is described as being dressed like a mendicant of the Pāśupata sect who refers to himself as 'Hīnasatva' (p 71), from which we may infer the existence of the followers of the Pāśupata sect

Masters of Literature

In the beginning of the SMK we have references to some of the literati of Sanskrit The names of the masters of prose are strung together in the following sentence which is paranomastic in character

देवोऽप्यखिलजनतया सुबन्धु श्रीभासो गुणाढ्य प्रशस्तगीर्वाण । (p 1)

The references to Subandhu and Bāṇa are obvious, for their works are outstanding in Sanskrit prose literature The reference to

---

44 II, 15

45 वातव्याधिरिति उद्धवाख्य । *Arthasāstra of Kautilya*, Vol II, p 91 (edited by Jolly and Schmidt, 1924)

46 सांख्यस्थितिरिवापरमार्थोपपदा नि(त्य)पुरुषभोगा, शाक्यशासनोक्तविज्ञस्थितिरिव क्षणिका, कणादमतिरिव द्रव्यतत्त्वैकप्रधाना, अक्षपादविद्येव सदैव बहुमतेश्वरा प्रभाकरप्रज्ञेव स्मृतिप्रमोषोत्पादननिपुणा, कुमारिलमतिरिवार्थवादप्रधाना। (p 17)

47 पञ्चरात्रस्थितिरिव मायावैभवोपपादितभोगस्थिति । (p 15)

48 लोकायतस्थितिरिव नास्तिपरलोका। (p 15)

Guṇādhya is interesting Only three verses of his *Bṛhatkathā* are known, but the contents have been fairly preserved in the *Bṛhat-kathā-Ślokasaṃgraha* of Budhasvāmin the *Bṛhatkathāmañjarī* of Kṣemendra and the *Kathāsaritsāgara* of Somadeva These three works are in verse, and from them it can be inferred that the *Bṛhatkathā* must have been in verse But Daṇḍin's *Kāvyādarśa* refers to *Bṛhatkathā* as prose romance[49] This reference to Guṇādhya among the prose writers in this romance confirms Daṇḍin's statement, which implies and supports the view of scholars that the *Bṛhatkathā* was in prose[50]

The inclusion of Bhāsa among the prose writers is as interesting as it is important The question which it raises is whether Bhāsa wrote any prose work at all Now, if Bhoja had in mind the dramas attributed to Bhāsa, this reference could only be to the prose passages in them But it would be rather unnatural to include a dramatist among prose writers Moreover, the issue is complicated by another subsequent reference where Bhāsa is mentioned among those poets who have indulged in autobiographical, if not self-adulatory writing As is well-known however, the dramas are totally silent about their author Therefore there are two possible explanations, either (1) the dramas are recasts of original Bhāsa plays in which the Prastāvanā might have contained personal information regarding the author or (2) SMK had some other prose (?) work of Bhāsa in mind It is likely that Bhāsa may have written in prose

Bhavabhūti has been mentioned as a poet who has written about himself

Kāmaśāstra and the Alaṃkāraśāstra

As regards the present work special reference should be made to Bhoja's indebtedness to the sciences of Erotics and Poetics For the theme of the courtesan's love offers a chance to the author to analyse the heroes, the heroines, their attachments and states of love, and the different characters that figured in their lives as accomplices or adversaries These topics form the stock-in-trade of both these sciences and hence the author draws upon them

Speaking of the *Kāmaśāstra* first, Bhoja has mentioned only one authority in the field That is Dattaka The reference is as follows विशेषतो दत्तकादिप्रणीतवैशिकरहस्यानि च ज्ञापित । (p 19) In Vātsyāyana's *Kāmasūtra* we read that Śvetaketu's treatise on this subject was condensed to seven chapters by Pāñcālabābhravya[51]

---

49 I, 38 कथा हि सर्वभाषाभि संस्कृतेन च बध्यते ।
भूतभाषामयी प्राहुरद्भुतार्थां बृहत्कथाम् ॥

50 Keith, *A History of Sanskrit Literature*, (1941), p 268 Also Dasgupta and De, *A History of Sanskrit Literature*, Vol I, pp 92-100, 694

51 I, 1-10

At the request of the hetarai of Pāṭaliputra, Dattaka undertook to write about courtesans and their lives, dealt with in the sixth chapter of the above mentioned treatise.[52] Vātsyāyana himself refers to the 'Dattaka-śāsana' in the sixth chapter of his work.[53] The reference in SMK indicates that the works of Dattaka and others must have been current during Bhoja's times. As this work deals with the life of courtesans the reference to Dattaka becomes particularly significant.

In the *Caturbhāṇī*, it is surprising that in the two Bhanas of Śūdraka *(Padmaprābhṛtaka)* and Īśvardatta *(Dhūrtaviṭasaṃvāda)* Dattaka[54] and his sūtras are referred to while Vātsyāyana is not mentioned at all.

In the *Kuttanīmata* of Dāmodaragupta the courtesan is described as adept in the science of erotics and considering authorities like Vātsyāyana, Dattaka and Rājaputra as ignorant in the matter.[55]

Bhoja has not mentioned Vātsyāyana by name but the heroine is described as an adept in the *Kāmasūtra* and the like works (विचक्षणा कामसूत्रादिविचारेषु p 12). According to Vātsyāyana the Gaṇikā's respectable status in society is due to her mastery in the sixty-four Vidyās,[56] the sixty-four Sāmprayogika Vidyās are also mentioned by him.[57] The heroine here is described as having mastery over both these kinds of sixty-four Vidyās (प्रकृष्टोभयचतुःषष्टिज्ञाने p 12). The picture of the Nāgaraka given in the *KS*[58] is brought out in the stories of the SMK. Besides these the familiarity of the SMK with the *KS* is very clear.

No authority in *Alaṃkāraśāstra* has been mentioned by name in the SMK. But a line from Daṇḍin's *Kāvyādarśa* (स्वगुणाविष्क्रियादोषो नात्र भूतार्थशंसिन p 10) has been quoted. Bhoja is deeply indebted to Daṇḍin whom he follows in many respects. It has been mentioned before how Bhoja's conception of *Alaṃkāra* is only an elaboration of Daṇḍin's view.[59] The same is the case with regard to his unique theory of Śṛngāra for which he quotes Daṇḍin's authority, this will be dealt with in the next chapter. We have also seen

52 *Ibid*, I, 1-11

53 Ibid, VI 2, 55

54. In the first Bhāna, Dattaka is ridiculed for using the sacred word Om for starting his Vaiśikasūtras

वेश्याङ्गणं प्रविष्टो मोहाद्भिक्षुर्यदृच्छया वापि ।
न भ्राजते प्रयुक्तो दत्तकसूत्रेष्विवोङ्कारः ॥ (p 15)

In the 2nd Bhāna, Dattaka is quoted thus

दत्तकेनाप्युक्तं 'कामोऽर्थनाशः पुंसां' इति । (p 21)

55 P 39, vs 77

वात्स्यायनमयमबुधं बाह्यान्दूरेण दत्तकाचार्यान् ।
गणयति मन्मथतन्त्रे पशुतुल्यं राजपुत्रं च ॥

56 *KS*, I, 3, 20-21

57 Ibid, II 2, 1

58 *Ibid* I, 4

59 See Supra, p 50

above how in introducing the peculiarities of the *Ākhyāyikā* form of composition into this *Kathā*, Bhoja has followed Dandin's view that it is not possible to stick to rigidity of forms in such compositions

The theory of *Rāga* which serves one of the important purpose of the text and which will be discussed in the next chapter, come within the scope of both poetics and erotics

Besides the main characters, who have been described above in general terms, we find references to many other types of persons who have been described in the works on poetics and erotics

There are stray references to some of the eight *avasthā-nāyikās* Of them one is the *Abhisārikā* She is described in the SKA [60] as

पुष्पेपुपीडिता कान्त याति या साभिसारिका।

In the SMK also she is described as going to her lover Therefrom we understand that Bhoja derives the word only from *abhisarana* (going to) and not *abhisāraṇa* (making him come) as Dhanika[61] and others take it Bhoja describes in words three kinds of *Abhisārikās* One going out in the moonlight (p 44), another in the darkness of the night (p 74) and the third going out at mid-day (p 85) It is due to such distinctions made by poets that later rhetoricians have classified *Abhisārikā* and designated them as *Jyotsnābhisārikā*, *Tamasvinyabhisārikā* and *Divābhisārikā* [62]

The *Vāsakasajjās* are described as decorating their houses and looking again and again at the path of their lovers At another place they are described as waiting in the Candraśālās with the walls decorated with garlands of vicikila flowers and the smoke of the incense darkening the ceilings

The *Prositabhartṛkā* is described in the SKA as प्रियो देशान्तरे यस्या सा तु प्रोषितभर्तृका। (V, 19) In such a condition the *nāyikā* becomes impatient in spring Her desire for union is not satisfied, therefore she cannot enjoy the beauty of Spring, nor can she tolerate the joy of others With this condition of hers in mind Bhoja beauti-

60 V, 119

61 *Daśarūpaka*, II, 27 b कामार्ताभिसरेत्कान्त सारयेद्वाभिसारिका।
See also Visvanātha, *Sāhityadarpana*, III, 76

अभिसारयते कान्त या मन्मथवशवदा।
स्वयं वाभिसरत्येषो धीरैरुक्ताभिसारिका॥

62 Vide *Mandāra-maranda-campū*, p 84

दिवाश्यामाविभेदेन द्विविधा साभिसारिका।
दिवाभिसारिका सा स्याद्या दिवैव सरेत्प्रियम्॥
शुभ्रवस्त्रा सरेत्कान्त रात्रौ ज्योत्स्नाभिसारिका॥
नीलवेपा सरेत्कान्त तमस्विन्यभिसारिका॥
ज्योत्स्नायानपरा त्वाद्या तमोयानपरापरा।
यातमात्रविभागेन भेदा एव प्रकीर्तिता॥

fully describes her as impatiently complaining at the advent of Spring 'Ah, what is this new kind of Madhu (Spring, Wine) that even without smelling or tasting it, the minds of all the people become so intoxicated'

Besides these, *Virahinī*—the separated and the *Māninī*—the proud—are mentioned The *Virahinī* is heart-broken in Spring, she becomes pale and her only ornaments are the lotuses The *Māninī* loses her reserve in the moonlight and on rainy days. In Spring her pride is completely humbled by the sports of love

Among the female aides mentioned are *Vayasyā*, *Sakhī*, *Anucarī*, *Prativeśinī* and *Dūtī* *Vayasyā* is the same as *Sakhī* and *Anucarī* She is a close friend of the *Nāyikā* and sometimes works as her *Dūtī* also Bakulikā (in the sixth tale) is a loyal and sympathetic friend of Lāvanyasundarī She protects Lāvanyasundarī by dancing in her turn and herself goes in search of Ratnadatta twice Sangamikā (first tale) goes to Ravidatta, speaks about Vinayavatī's love and brings him to her

The *Prativeśinī* is the neighbour, but she is also considered as an accomplice and used as a messenger by either the hero or the heroine[63] In SMK Nāyaka Somadatta (seventh tale) stays at the house of Karpūrikā's *Prativeśinī* She is once again mentioned as *Prātiveśinī* (p 83).

The *Dūtī* is the messenger She is an expert at creating yearning in the hearts of lovers by reminding them of each other's merits (परस्परगुणानुस्मारकतयात्यर्थमुक्ततामापादयन्ती दूतीव) and in patching up love quarrels (प्रणयकलहकुपितासु कामिनीषु प्रसादनोपायचतुरदूतीव्यापारबहुलतामुपदिशन्ति). All the accomplices work more or less as messengers[64]

These are the female accomplices of the *nāyikās* but there is no hard and fast rule fixing them with either the hero or the heroine It often happens that an accomplice of one becomes the accomplice of the other as well

Besides the female aides, some male characters who belong to the lower strata of society are mentioned At the end of the work where Viṣamaśīlā finishes her instructions to Śṛngāramañjarī, she tells her that "you should behave in such a manner that you will not be looted by the *viṭas*, danced about by the *Dhūrtas*, laughed at by the *Vayasyas*, tortured by the *Kadaryas*, enjoyed by the *Bhujangas*,

63 Bharata, *Nāṭyaśāstra*, 23, 9 calls her *Prativeśyā* and enumerates her with the other female accomplices

प्रतिवेश्या सखी दासी कुमारी कारुशिल्पिनी।
धात्री पाषण्डिनी चैव दूत्य स्त्रीक्षणिकास्तथा॥

64 Bhoja in the 29th chapter of the SP treats of forty-eight love conditions, generally called *Dūtasampreṣaṇādi* In it we read of *sandeśadāna*, *nāyakānayana* etc which correspond to the duties of the *dūtīs* referred to here

destroyed by the *Pāsandas*, bewitched by the *Rāgins*, cheated by the *Vidagdhas*" and so on Besides this reference we find the mention of *Anucara*, *Saṁvarika*, *Khala* and *Dinḍika* also

The *Vayasya* and the *Anucara* are the male counterparts of the *Vayasyā* and the *Anucarī* The *Anucara* is not only a devoted friend of the *nāyaka* but is only slightly inferior to him in virtues[65] *Dhūrta* is a hypocrite, a perfect swindler He frequents the courtesans' quarters and is a past-master in cheating the courtesans and their 'mothers' In this work, in order to indicate the glory of the unconquerable Visamaśīlā it is said about her मूलदेव मूलहार व्याहरति। शशिन शशमिव भक्ष्यार्थमन्विष्यति। (p 17) Mūladeva[66] is the classical *Dhūrta* of the popular tales Śaśin is an alternative name for Śaśa who is a Vita and a bosom companion of Mūladeva[67] A Vita is generally described as a sensualist or a rogue who is impoverished in the pursuit of a fast life He also frequents the courtesan's quarters and therefore is usually an aide to the hero in furthering his romantic

---

65 *Mandāra-maranda-campū*, p 79, नेतुरस्यानुचरो भवत किञ्चिदूनश्च तद्गुणै।

66 Mūladeva, who is also called Karnīsuta, is referred to in the *Mrcchakatika* of Śudraka as an author of aphorisms on theft (Act III) Bāna, in his *Kādambarī* refers to him with his companions thus

कर्णीसुतकथेव सन्निहितविपुलाचला शशोपगता च। (p. 40) on which, the commentator writes (p 41) कर्णीसुत कण्टक स्तेयशास्त्रप्रवर्तक। ख्यातौ तस्य सखायौ द्वौ विपुलाचल सञ्ज्ञकौ। शशो मन्त्रिवरस्तस्य" इति बृहत्कथाया कथा निबद्धा।

In the *Dhūrtākhyāna* of Haribhadrasūri (c 800 A C edited by Upadhye, A N, Bombay, 1944), which is a story of five rogues recounting their own fantastic experiences, there is the mention of Mūladeva, also called Mūlaśrī, as the master of the rogues, and his friend Śasa Ksemendra, in his *Kalāvilasa* describes this Master of *Dhūrtas* in the company of his friends instructing a merchant's son in the art of roguery and hypocrisy as practised by cheats, harlots, traders and others

स्फटिकासनोपविष्ट सह शशिना निर्विभागमित्रेण।
कन्दलीमुख्यै शिष्यै परिवारितपादपीठान्त ॥

The *Kathāsaritsāgara* has stories about Mūladeva and he is placed in the court of Vikramāditya Both these characters figure together in the present work (thirteenth tale) Further details regarding Mūladeva can be gleaned from De's paper on Bhāna, *JRAS* 1926, and, M Bloomfields' 'The Character and Adventuress of Mūladeva' in the *Proceedings of the American Philosophical Society*, Vol 52 (1913), pp 616 ff

See 'Dhūrtākhyāna', A Critical Study, p 23

67 The hero of Śūdraka's Bhāna (in the *Caturbhāṇī*) is Śasa He introduces himself as a friend of Mūladeva

स एवास्मि मूलदेवसख शशोऽहम्।

In the above-quoted verse from *Kalāvilāsa* (Note 2, p 89) we see that Śasa is called Śasin and Ksemendra consistently uses this alternate name Therefore in the SMK where the corrupt reading is शशी it has been corrected to शशिन and not to शश keeping the name Śaśin in view

adventures The courtesans are afraid of him for he knows their ways completely Bharata describes him thus[68]

वेश्योपचारकुशलो मधुरो दक्षिण कवि ।
ऊहापोहक्षमो वाग्मी चतुरश्च विटो भवेत् ॥

But Kṣemendra speaks[69] of him rather disrespectfully

क्षीणाय गुणहीनाय मदोग्राय कलाभृते ।
विटाय कृष्णपक्षेन्दुकुटिलाय नमो नमः ॥

Bhoja calls him *guṇavān*[70]; some describe him as a master of one art[71], some as a master of the science of erotics[72], and some as the master of all arts[73]

Another colourful personality referred to in the work is a *diṇḍika* (डिण्डिकानामिव पर्यटितव्यमकुलीनानाम् । p 16). A *diṇḍika* is a character of a low order on a par with vulgar men like the *Dhūrta* and the *Viṭa* The fourth Bhāṇa in the *Caturbhāṇī* —*Pādatāḍitakam* of Śyāmilaka—practically turns upon him The fourth introductory stanza says that the solemn officers of the king may go but let those who are clever in understanding the amusing sport of the *diṇḍikas* (डिण्डिकनिर्मज्जाविदग्धा) stay on

The *diṇḍikas* are described as ugly like the monkeys in the aforesaid Bhāṇa (डिण्डिनो हि नामैते नातिविरूपा वानरेभ्य p 21) and in actions are the devils themselves (कार्यडिण्डिनो नामैते नातिभिन्ना पिशाचेभ्य) They are narcissistic profligates and even worse than the *viṭas* in lewd ways.[74]

---

68 *Op cit*, 24 101 69 *Deśopadeśa* p 111 verse 1

70 मान्य कलावान् भुवनविभवो गुणवान् विट. ।
SKA V, 170 b which is verbally the same as Vātsyāyana's भुक्तविभवस्तु गुण-वान्सकलत्रो वेशे गोष्ठ्यां च बहुमतस्तदुपजीवी च विट ।

71 एकविद्यो विट । Rudrata, *Śṛṅgāratilaka*, p 116, vs 31

72 कामतन्त्रकलाकोविदविट । Bhānudatta, *Rasamañjarī*, p 229

73 सकल विद्यापारङ्गमो विट । Akabarasāha *Śṛṅgāramañjarī* p 51.

74 Some very interesting references are made to them in the *Caturbhāṇī* and the *Bṛhatkathā-śloka-saṃgraha* which may be given here
Pādatāḍitaka of Śyāmilaka

नग्न स्नाति महाजनेऽभिमि मदा नेनेक्ति वास स्वय
केशानाकुलयत्यघोन चरण शय्या समाक्रामति ।
यत्तभ्दक्षयति वजन्नपि पथा वस्ते पट पाटित
छिद्रे चापि सकृत्प्रहृत्य सहसा लोलञ्चिर कत्थते ॥ (Vs 39 p 16)

Again, डिण्डिनो हि नाम
आलेख्यमात्मलिपिभिर्गमयन्ति नाश सौधेषु कूर्चमषीमलमर्पयन्ति ।
आदाय तीक्ष्णनखधारमयोविकार प्रासाद-भूमिषु घुणक्रियया चरन्ति ॥
(Vs 56, p 22)

Bṛhatkathā-Śloka-Saṃgraha

ततो विचित्रशस्त्राणा हर्षेण स्फुटितामिव ।
शृणोमि प्रचण्डाना डिण्डिकाना विकत्थिताम् ॥
तथा कथितवन्तस्ते नामालोक्यैव डिण्डिक ।
अपाक्रमन् परित्यक्तशस्त्रलज्जा यशोधना । (Chapter 18 Vss 202, 208)

The reference in this text compares the bawd Visamaśīlā to a group of *dindikas* who accumulate wealth by "draining the purses of others" (परग्रन्थिस्रावण). Explaining the words we may conjecture that the *dindika* was the fore-runner of the pickpocket of today *Granthi* may either refer to the knotted money bags or to the knot tied at the belt of the lower garment, and the clever *dindika* must have been adept in taking away the money by sleight of hand

To the class of the *dindika* also belongs the *Khala*, the rogue In the *Deśopadeśa*[75] he is described as a dishonest man without any principles

The *Kadarya* is the close-fisted miser A vivid and interesting picture is given of him in the *Deśopadeśa*[76] The avaricious and miserly wretch does not even bear to spend his wealth after his own people He is afraid of taking nicely to the visitors lest they should stay with him His wealth is no blessing to him, but it worries him all the time The courtesan therefore is rightly advised to stay away from him

There is a reference in the text to the *Sāmvarikas* (p 21) This may mean magicians For सावरिक and सवर in writing can be variants for शाम्बरिक and शम्बर, श and स as well as ब and व being interchangeable *'Śambara'* means *māyā* and magic, so *sāmvarikas* are magicians or miracle-workers But as the magicians (मायाविन्) have already been referred to immediately above, an emendation has been suggested, namely, सावत्सरिका meaning astrologers And with the drift of the passage the emendation would not be inconsistent as Visamaśīlā may be described as not only fearless with regard to human enemies like the magicians but she would be indifferent even to the influence of the stars

The common meaning of *Bhujanga* is paramour Halāyudha[77] defines the word as *Veśyāpati* The words *Pāsaṇda, Rāgin* and *Vidagdha* convey the ordinary senses

These are the different types of personalities mentioned in the SMK which have been defined and described in works on poetics, erotics and other literary works From the numerous references it can be inferred that these classes of people constituted a considerable element in society

The words like *Vita* and *Dhūrta* have been retained as such in translation and elsewhere for they convey particular meanings and are difficult to be rendered into English

---

75 p 1, 2

76 p 3

77 *Abhidhānaratnamālā*, II, 227 a

Judging from all these points of view we can say that the work of Bhoja, the SMK, is an important addition to prose literature in Sanskrit. On account of its rich contents, references, interests and its uniqueness of form, the SMK does credit to the illustrious author to whom it is ascribed.

CHAPTER V

THE PURPOSE OF THE WORK

(1)

Creative art is regarded as the spontaneous expression of a genius His talent may find expression through literary art, and it would, therefore, be unjust to his creativeness to always search for some purpose in his work The pleasure of the poet in creativeness, however, subsequently gives pleasure to the reader and, therefore, 'to delight' came to be regarded as the aim of a poet After the poet attained Heaven, as Bhāmaha says, his body remained on earth, pure and pleasant in the shape of his poem It continued to delight the reader and it also won fame for the poet Acquisition of fame, therefore, appealed to the poet as an aim to be pursued Thus, writers on poetics recognize both pleasure (*Prīti*) and fame (*Kīrti*) as the two purposes of a *kāvya*[1] But when natural expression became difficult, the poet attempted to exhibit his erudition Erudition *Vyutpatti*[2] came to be regarded as one of the requisities of a poet and it prompted the poet to impart instruction to the reader, though unobtrusively as a beloved would do The poet being always wedded to poverty could not achieve the above-mentioned aims easily, therefore, he sought patrons, mostly kings 'It was the duty of the king to bridge the gulf between wealth and poetic talent', and so the poet wrote also with a view to please the patron and thus to gain wealth (*Artha)* for himself Other objectives like warding off evil[3] and obtaining fruition of the four ends in life, *dharma, artha, kāma* and *moksa*[4], or at least the first three[5] — though subsidiary as regards *kāvya* — came to be regarded as the poet's purposes

Poets of the classical period wrote with one or more of the above-mentioned purposes in view This work does not in the beginning mention in so many words the purpose underlying it Yet, indirectly, the purpose of story-telling in general, and this work

---

1 Vāmana, *Kāvyālamkārasūtrāni*, I, 1, 5 काव्य सद्दृष्टादृष्टार्थं प्रीतिकीर्तिहेतुत्वात् । Bhoja, SKĀ, I 2 कीर्ति प्रीति च विन्दति ।

2 Rudrata defines it as छन्दोव्याकरणकला लोकस्थितिपदपदार्थविज्ञानात् । युक्तायुक्तविवेको व्युत्पत्तिरिय समासेन।। *Kāvyālamkāra*, I, 18

3 Mammata, *Kāvyaprakāśa*, I काव्य यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये । सद्य परनिर्वृत्तये कान्तासमिततयोपदेशयुजे ।।

4 Bhāmaha, *op cit*, I, 2 धर्मार्थकाममोक्षेषु वैचक्षण्य कलासु च । करोति कीर्ति प्रीतिं च साधुकाव्यनिषेवणम् ।। Dandin, *op cit*, I, 15 चतुर्वर्गफलायत्तम् ।

5 *Agnipurāna*, 337, 7 त्रिवर्गसाधन नाटचम ।

in particular, is found in the request of Bhoja's friends to him to narrate a tale

तदतिनिविडकौतुकाचान्तचेतसामस्माक प्रीत्यै व्युत्पत्तये च कामप्यपूर्वां व्युत्पाद्य कथा कथयतु स्वामी (p 1)

From this we gather that the present work serves two of the above-mentioned ends of the poet, namely, *prīti* and *vyutpatti.* The tales, obviously, give delight, and thus serve the first purpose, while the morals they convey expound some of the topics of Poetics and Erotics and thus serve the second purpose by advancing knowledge

In this chapter we shall deal with the second purpose It attempts to teach the maxims or rules of conduct a courtesan has to follow regarding the shaping of her own way of living by a thorough understanding of the different kinds of attachments and the ways of men, and thus making a success of harlotry as a profession

The first four stories explain the topic of *rāga* or attachment *Rāga* is a technical term which has been explained in detail in the *SP* by Bhoja It will be discussed later The remaining nine tales expound the maxims a courtesan has to follow to make her life a success

In the books on Erotics and Poetics these subjects have been discussed In the present work, however, though the topics remain mainly identical, they are presented in a literary garb which rescues them from the otherwise inevitable unsavouriness noticeable in some works of a similar character

On analysing the stories we find, as said above, that the varieties of *rāga* have been illustrated in the first four stories The topic is introduced in a simple manner Visamaśīlā tells Śrngāramañjarī that the world is full of persons of different natures, every man has his own ideas and leanings, when he comes to a courtesan his mind is 'coloured' by some sort of attachment which varies in degree and kind from that of other persons, his attitude is also different and, therefore, to understand the attitude of a man it is essential for her to ascertain the exact shade of his 'attachment' She can then deal with him to her advantage

After this cautionary admonition Visamaśīlā enumerates the different kinds of *rāgas* and classifies them into four divisions of *Nīlīrāga, Mañjisthārāga, Kusumbharāga* and *Haridrārāga* The others, representing as they do only the shades of these four, are also included and, therefore, these four alone have been described in detail in the stories

At the outset it would be proper to understand the technical character of *rāga* as conceived by Bhoja and other writers

(ii)

In the *SKA* Bhoja mentions by name the three *rāgas*: *Nīlī Kusumbha* and *Mañjisthā* [6] In the *SP* however, the same topic has been treated with exhaustiveness and completeness in enumeration, classification and illustration

Rāga is considered as one of the essential elements in developing the *Śrngārarasa*,[7] which is the foremost of the nine *rasas* usually accepted by the writers on poetics The *Śrngārarasa*—the sentiment of love—is quite different from Bhoja's other *Rasa-Śrngāra* the conception of which is an original contribution of his to the science of Poetics The later writers on poetics who quote Bhoja's authority on *Śrngāra* betray confusion in understanding his theory of *Rasa-Śrngāra*, probably because of the employment by him of one and the same word, *Śrngāra*, with two different connotations as well as by his insistence upon the importance of both the kinds of *Śrngāra*

Bhoja's conception of *Rasa-śrngāra* is given here in essence in order to distinguish it from the *śrngāra-rasa* of which *rāga* is an important element [8]

Bhoja's one and only *Rasa-śrngāra* is *Abhimāna* or *Ahaṃkāra* which dwells in the soul of all persons and the difference in the degree of its intensity in a person is due to the experience of many past births It is responsible for the emergence of other qualities and its presence endows a poem with elegance [9]

This fundamental state of *rasa* is called *rasa* of *Parākoti*

In the second stage, the *Madhyamāvasthā*, the fortynine different *bhāvas* grow out of this *rasa* Stimulated by *Vibhāvas, Anu*

6 V, 124 b, नीलीकुसुम्भमञ्जिष्ठारागाद्या रागभक्तय ।

7 *Ibid*, V, 11-12 a

नायिकानायकगुणा पाकाद्या प्रेमभक्तयः।
नानालङ्कारससृष्टे प्रकाराश्च रसोक्तय ।।
चतुर्विशतिरित्युक्ता रसान्वयविभृतय ।

8 The following is based on chapters 18 and 19 in Dr V Raghavan's *Bhoja's Śrngāraprakāsa* (BSP)

9 *SKA*, V, 1, 2

रसोऽभिमानोऽहकार शृगार इति गीयते ।
योऽर्थस्तस्यान्वयात्काव्य कमनीयत्वमश्नुते ।।
विशिष्टादृष्टजन्माय जन्मिनामन्तरात्मसु ।
आत्मसम्यग्गुणोद्भूतेरेको हेतु प्रकाशते ।।

bhāvas and so, on, the *bhāvas* reach their *prakarsa*—climax—and are then called *rasas*[10] The basic *Śrngāra* does not lose its character in this second stage, for consistently with his theory of शृंगार एक एव रस. Bhoja holds that underneath the fabric of all the *rasas* still runs the single thread of *Rasa-śrngāra* For

शृंगारी हि रमते (रति), उत्सहते (उत्साह-वीर), हसति (हास-हास्य), विस्मयते (विस्मय - अद्भुत) इति ।[11]

The passage from the second stage to the third and final stage—*paramakāsthā* or *uttarakoti*—is simple For after the full evolution of the *bhāvas* into *rasas*, they culminate in one *rasa* which is then technically called *Preman*

रसे त्विह प्रेमाणमेवामनन्ति सर्वेषामेव हि रत्यादिप्रकर्षाणा रतिप्रियो रणप्रियोऽमर्षप्रियो परिहासप्रिय इति प्रमण्येव पर्यवसानात् । [12]

No	*Stage*	*Nature*	*Name*
1	*Pūrvakoti*	One & only	*Rasa, Abhimāna, Ahamkāra*
2	*Madhyamāvasthā*	all the bhāvas 49 and more	*rati-prakarsa-śrngāra* etc
3	*Paramakāsthā* or *Uttarakoṭi*	one & only	*Preman*

This, in short, is Bhoja's theory of *Śrngāra* which has been fully elaborated in the SP

It has been already stated that this theory of *Rasa-śrngāra* in all its details is an original contribution of Bhoja to the science of Poetics In keeping with his habit of drawing from Daṇḍin in support of his various statements or views, Bhoja attempts to support his theory of *Rasa-śrngāra* also by falling back on the authority of Daṇḍin To this end he quotes the stanza

प्रेय प्रियतराख्यान रसवद्रसपेशलम् ।
ऊर्जस्वि रूढाहंकार युक्तोत्कर्ष च तत् त्रयम् ॥

from the *KA*[13] and harnesses it to the services of his own theory by reinterpreting it[14] And probably his terminology—*Ahamkāra, Abhimāna* and *Śrngāra* (*bhāva-prakarsa*), *rasa* and *Preman* have been coined so as to correspond to Daṇḍin's *Rūḍhāhamkāra, Rasavad*

10 *BSP*, p 472 यद्यपि शृंगार एवैको रसस्तथापि तत्प्रभवा ये रत्यादय तेऽप्युद्दीपनविभावरुद्दीप्यमाना तदनुप्रवेशादेव सचारिणामनुभावाना च निमित्तभावमुपयन्त रसव्यपदेश लभन्ते ॥ cf conversely *SKĀ* V, 13 रसो रत्यादिरूपेण भाव इत्यभिधीयते ॥ also *Ibid*, V, 33 शृंगाराद्या. रसा ये च ये च शान्तोद्धतादय । ये च रत्यादिभेदास्तान विशेषानस्य मन्यते ॥

11 *BSP*, p 485

12 *Ibid*, p 516

13 II, 275

14 See *SKĀ*, p 172 ff, *BSP*, p 463

and *Preyas* The common *Śṛngāra-rasa,* which is called the *rati-prakarṣa-śṛngāra* in the scheme, is the sentiment which with its various aspects becomes the subject of delineation and analysis of the *ālaṁkārikas*. We shall now see how Bhoja treats of this *śṛngāra-rasa.*

Śṛṅgāra-rasa, asserts Bhoja, is the foremost of the *rasas* because *rati* is the best amongst the *bhāvas* [15] Bhoja has emphasised its importance by devoting 19 chapters out of 36 in the *SP* to it He calls this *Sṛngāra 'Kāmaśṛngāra'* also He states that *Rasa-śrngāra* is चतुर्वर्गैककारणम् i e it is *śṛngāra* only that prompts men to different activities for the achievement of the four *puruṣārthas Dharma, Artha, Kāma* and *Mokṣa* Corresponding to these are four *śṛngāras, dharmaśṛngāra, arthaśṛngāra, kāmaśṛngāra* and *mokṣaśṛngāra* [16] Bhoja identifies this *Kāmaśṛngāra* with the *rati-prakarṣa-śṛngāra* [17] In the 22nd chapter of the *SP* which deals with *Anurāgasthāpana* Bhoja says that amongst these four *Kāmaśṛngāra* is the most important because it is the cause of the other *Śṛngāras* [18]

The last 16 chapters in *SP* deal with the *Kāmaśṛngāra* according to the following scheme —

*Kāmaśṛngāra** (Chapter XX)

Vipralambhaśṛngāra	*Sambhogaśṛngāra*
(chapts XXIV-XXXII)	(chapts XXXIII-XXXVI)

The treatment of this *Śṛngāra,* which Bhoja calls *Kāmaśṛngāra* or *Ratiprakarṣaśṛngāra,* with its two kinds, *Vipralambha* and *Sambhoga,* developed under the four conditions of *Pūrvānurāga, Māna, Pravāsa* and *Karuṇa* in *Vipralambha* and the *Pūrvānurāgānantara, Mānānantara, Pravāsānantara* and *Karuṇānantara* in *Sambhoga*

---

15 *BSP,* p 488, ममस्तभावमूर्धाभिषिक्ता या रते ।

16 It may be noted that Bhoja's division into *dharmasrngāra* etc is different from the ordinarily accepted *dharmasrngāra* etc Cf Sarvānanda, *Amarakosa-tīkāsarvasva*

त्रिविध शृगारो धर्मार्थकामभिन्न । तत्राद्यो यथा नन्दयन्त्या ब्राह्मणभोजनम् । द्वितीय स्वदेशमात्मसात् कर्तुमुदयनस्य प्रभावतीपरिणयोऽर्थशृगार । तृतीय स्वप्नवासवदत्ते तस्यैव वासवदत्तापरिणय कामशृगार ॥

17 *BSP,* p 485 विभावानुभावव्यभिचारिसयोगात् (वि) प्रकर्षमापद्यमान प्रधान (भा)वो रतिर्नाम कामशृगाराख्या लभते ।

18 *SP,* p 1 तत्रापि धर्मार्थशृगारयोर्हेतुभूतत्वात्प्रधानम् ।

* Chapter XXII deals with *Anurāgasthāpana,* chapter XXIII with the general enunciation of the *Vipralambha* and the *Sambhoga srngāras, Vipralambha-sambhogaprakāśanam*

in common to all the works on Poetics that deal with *rasas* But Bhoja with his love for analysis goes further He takes the etymological meanings of the prepositions *vi* and *sam* and elaborates the types and stages of *Śṛṅgāra*

The *Vipralambha śṛṅgāra* is treated in chapters 24-32 the *Sambhoga* in chapters 33-36 It is relevant to our purpose to consider only the *Sambhoga-śṛṅgāra* which we shall now examine

The preposition *sam*, according to Bhoja, conveys four senses संक्षिप्त, संकीर्ण, सपूर्ण and सम्यक् । Therefore, when Bhoga is developed under the four conditions of *Pūrvānurāgānantara*, etc. it expresses itself in four types in *Sambhogaśṛngāra* thus *Pūrvānurāgānantara-sambhoga* is of *saṃkṣipta* type, that is, short in point of time, *Mānānantara* is *Saṃkīrṇa*, that is, alloyed[19], *Pravāsānantara* is *Sampūrṇa*, that is complete, while *Karuṇānantara* is *Samyak*, that is, perfect These four types of *Sambhoga* have four stages or *avasthās* which are treated in the 36th and the last chapter of the *SP*. The four stages corresponding to the four types of *Sambhoga* are *Sattā*, *Abhivyakti*, *Anubandha* and *Prakarṣa* Thus it is said

मक्षिप्तो भोग मत्तावस्थायाम्, सकीर्णो भोग अभिव्यक्त्यवस्थायाम्, नपूर्णो भोग अनुब्रधावस्थायाम्, सम्यक् भोग प्रकर्षावस्थायाम् ।[20]

The *Sattā* stage is the origin of *rati* on the meeting of the *nāyaka* and the *nāyikā*, *abhivyakti* is the clear perceptibility developed under the stimulus of *Vibhāvas* and so on, *Anubandha* is the condition of continuation and *Prakarṣa* is the climax in which *rati* results, in the *Śṛṅgāra-rasa*

In the further analysis of the *Sattā* and other stages, Bhoja says there are subtle differences among them In each stage there are twelve different shades The twelve shades in the *Sattā* stage are those of *rāgas*, those in the *Abhivyakti* stage are the twelve *premans* those in the *Anubandha* stage are also the twelve *premans*, and those in the *prakarṣa* stage are the twelve *Prema-pākas*[21] Thus the elaborate *Sambhoga-śṛngāra* under the

4 *Conditions* is of	4 *Types* in the	4 *Stages* with	12 *Shades*
१ पूर्वरागानन्तर	मक्षिप्त	सत्ता	राग
२ मानानन्तर	मकीर्ण	अभिव्यक्ति	प्रेमन्
३ प्रवासानन्तर	सपूर्ण	अनुबन्ध	प्रेमन्
४ करुणानन्तर	सम्यक्	प्रकर्ष	प्रेमपाक

19 See *SKA* V, 86 मानस्यानन्तरे तेपा व्यलीकस्मरणादिभि । रोपशेपानुसधानात्मकर केन वार्यते । wherein the sentiment of love is said to be coloured by lingering anger etc and therefore it loses its native purity and becomes alloyed

20 *BSP*, p 68

21 *BSP*, p 68

This is the position of *Rāga* in the scheme of *Sambhoga-śṛṅgāra*, and as the present work is concerned only with the twelve shades of *rāgas*, we shall confine our attention only to them

(iii)

Sambhoga of the *Saṁkṣipta* type in the *Sattā* stage, it has been stated above, is the origin of *rati* on the meeting of the two But the nature and kind of *rati* or love depends upon the quality of his '*rāga* *Rāga* is called '*upādhi*' or adjunct because it transmits to the mind its own colour

तत्र सक्षेपपक्षे रागोपाधि प्रेमाणि द्वादशप्रकार भवति ।[22]

The twelve *rāgas* enumerated in the *SP* are the following *Haridrā*, *Rocana*, *Kāmpilya*, *Rīti*, *Kusumbha*, *Lākṣā*, *Akṣība*, *Mañjiṣṭhā*, *Kardama*, *Kāṣāya*, *Sakala* and *Nīlī*, which are the same as those given in the *SMK* After the enumeration of the *rāgas*, the *SP* proceeds to classify them according to the *Sāttvika*. *Rājasa* and *Tāmasa* nature of men

अयंप विशिष्टनायकविषयो विशेषरूप उच्यते । स च सात्त्विकादिनायकभेदात् स्थिरास्थिरत्वादिनारतम्यात् प्रवन्धेन उपपाद्यमानो द्वादशप्रकार उत्पद्यते ।[23]

In the 15th chapter where Bhoja deals with the *nāyakas*, he lists their common classification into *Dhīrodātta*, *Dhīroddhata*, *Dhīralalita* and *Dhīraśānta* He goes further and divides each of these four again into various kinds according to their four features, *guṇa*, *prakṛti*, *pravṛtti* and *parigraha*[24] According to *Prakṛti* or nature the *nāyaka* is described as of three kinds, *sāttvika*, *rājasa* and *tāmasa* The distribution of the twelve *rāgas* between the three kinds of *nāyakas* according to their temperaments is thus made

तत्र हरिद्राराग रोचनराग कापिल्यराग रीतिराग इति सात्त्विकस्य । कुसुम्भराग लाक्षाराग अक्षीवराग मञ्जिष्ठाराग इति राजसस्य । कर्दमराग कषायराग सकलराग नीलीराग इति तामसस्य ।[25]

So, explaining the term '*rāga*' technically it can be said that *rāga* is attachment in twelve shades which colours the minds of the *nāyakas* experiencing the *Sattā* stage of love (पूर्वानुरागानन्तर-सक्षिप्त-सभोग शृगार) according to their temperaments

---

22 *SP*, p 909 Explaining the term '*rāga*' in *SKA* and the 22nd chapter of *SP*, the author gives the etymological meaning of the word thus

राजते रञ्जते वापि राग कारणभावयो । (*SKĀ* V 68) and (रञ्ज रागे इत्यस्मात् राजदीप्तौ इत्येतस्माद्वा भावकरणयोर्घञि राग इति रूप भवति । (*SP* Chapter 24 p 88)

23 *SP*, p 909

24 *BSP*, p 909

25 *SP*, p 909

(iv)

There is no other work which treats of the subject of *rāga* in such detail But it is evident from stray references that the concept of *rāga* with its different names was current long before Bhoja's time

Vātsyāyana takes *rāga* as a synonymn of love रसो रति प्रीतिर्भावो रागो वेग समाप्तिरिति रतिपर्याया ।[26] *Jayamangalā* explains it as अष्टगुणोऽपि राग ।[27] Vātsyāyana does not specifically mention the different kinds of *rāgas*, but in the sixth chapter we read बालो वा नैकत्रदृष्टिरगतिमधानप्रधानो वा हरिद्रारागो वा यत्किञ्चनकारी वेत्यवेत्य सदिव्यन्न वा ।[28] on which *Jayamangalā* says हरिद्रारागो वेति । हरिद्राराग इव रागो यस्य न चिरस्थायी । मयि विरक्तो यत्र गतस्तत्रापि विरक्त पुनरागन्तुकाम किं दास्यति । This shows that though Vātsyāyana does not define the varieties of *rāgas* yet he and the author of the *Jayamangalā* are familiar with the different names and natures of the *rāgas*

Following Bhoja the *Agnipurāna* in the *Alamkāra* section mentions three kinds of *rāgas* as an *Ubhayaguṅa* of *kāvya*

हारिद्रश्च कौसुम्भो नीलीरागश्च स त्रिधा । वैशेषिक परिज्ञेयो य स्वलक्षणगोचर ।[29]

This section is considered as borrowed by the compiler of the Purāna from Bhoja, so we cannot vouch for its originality[30] The only work prior to Bhoja which mentions the varieties of *rāga*, is Ksemendra's *Samayamātrkā* In it, as in our text, the bawd instructs the courtesan in the secrets of harlotry The knowledge of the *rāga* is described as the essential equipment for pursuing harlotry as a profession successfully

अथ मन्मथमत्ताना करिणामिव कामिनाम् ।
वन्धाय बन्धकीशिक्षामाचचक्षे जरच्छिखा ॥
पूर्व भावपरीक्षैव कार्या यत्नेन कामिनाम् ।
ज्ञातरागविभागाना कर्त्तव्यौ त्यागसग्रहौ ॥[31]

The *rāgas* that he enumerates and classifies are numerous He gives eight classes having eight kinds or *rāgas* each, besides 16 other miscellaneous *rāgas* The eight classes are

१ वर्णानुकारिन् २ धात्वनुकारिन् ३ गगनमगिन्
४ इन्द्रियसज्ञक ५ प्राणिभेदज ६ पक्षिजाति
७ अगविभागिन् ८ महाराग ९ प्रकीर्णक

---

26 *KS*, II, 1, 64
27 Can '*astaguna*' refer to the eight *gunas* of colour etc referred to by Kṣemendra?
28 *Op cit*, VI, 4, 17
29 346 25
30 For the relation between *SP* and the *Agnipurāna* see *BSP*, pp 505-509
31. V, 1, 3

The first group of *Rāgas* contains many names similar to *rāgas* mentioned above. Thus.

> कुसुम्भराग. सिन्दूरराग कुकुमरागवान् । लाक्षारागोऽथ माञ्जिष्ठो राग काषायरागभृत्॥
> हारिद्रो नीलरागश्चेत्यष्टै वर्णानुकारिण । सुवर्णरागस्ताम्रास्यो रीतिरागस्तथापर ॥[32]

One *rāga* of the second class — the *rītirāga* — is mentioned in our text. All others are different from those enumerated in the SMK

Among the post-Bhoja authorities Viśvanātha is the only one to notice some of the *rāgas*, and in this he does nothing more than follow Bhoja's *SKA* He says

> आदौ वाच्य स्त्रिया राग पश्चात् पुसस्तदिङ्गितै ।
> नीलीकुसुम्भ मञ्जिष्ठा पूर्वरागोऽपि च त्रिधा ॥[33]

Among the lexicographers Yādavaprakāśa,[34] Halāyudha[35] and Hemacandra[36] mention and define the *Nīlī* and the *Haridrā ragas*

(v)

Now we can examine critically the basis of the classification, natures and illustrations of the *rāgas* as given by the various texts

The basis of classification in the *SMK* is according to *vargas* or classes Four primary *rāgas*, namely the *Nīlī*, the *Mañjisthā*, the *Kusumbha* and the *Haridrā* form the classes There are three in each of these *vargas*, but there is no specific reason given for the division

The classification of the *SP* is more scientific It is according to the three natures of the *nāyakas* Thus there is a difference in the pattern of the division of *rāgas* in the *SMK* and the *SP*. Thus

SMK (4 *vargas*)

नीली	मजिष्ठा	कुसुम्भ	हरिद्रा
रीति	कपाय	लाक्षा	रोचन
अक्षीव	सकल	कर्दम	काम्पिल्य

SP (3 *natures*)

हरिद्रा	कुसुम्भ	कर्दम
रोचन	लाक्षा	कपाय
काम्पिल्य	अक्षीव	सकल
रीति	मञ्जिष्ठा	नीली

Despite this difference in the basis of classification in the two texts, it is interesting, though not surprising, to note the very close verbal similarity in the description and divisions of *rāgas* in them As both the works are from the pen of one author, they should

32 *Ibid*, vss 4, 5
33 *Sāhityadarpana*, III, 195 The explanation and examples are similar to those in *SKA*
34 *Vaijayantī*, I, V, 4, 26
35 *Abhidhānaratnamālā*, II, 219 b, 220
36 *Abhidhānacintāmani*, III, 476.

naturally be complementary to each other The conjecture may, therefore, be hazarded that one — *SP* — is a theoretical work whose theories the other — SMK — demonstrates, in other words, the stories of the *SMK* have been written to exemplify the technical differences mentioned in the *SP* This conjecture derives strong support from the following references in the text

शृंगारमञ्जरी	शृंगारप्रकाश
अन्यमनस्का बहुप्रकारा पुरुषा भवन्ति । तत्र रागोऽपि तावत् प्रथममाकलनीय । स च रागो द्वादशधा नीलीराग रीतिराग, अक्षीवराग, मञ्जिष्ठाराग, कषायराग, सकलराग कुसुम्भराग लाक्षाराग, कर्दमराग, हरिद्राराग, रोचनाराग, कापिल्यराग । तत्र नीलीराग, रीतिराग, अक्षीवराग इत्येको वर्ग मञ्जिष्ठाराग, कषायराग, सकलराग इत्यपर । कुसुम्भराग लाक्षाराग, कर्दमराग इत्यपर । हरिद्राराग, रोचनाराग, कापिल्यराग इति चतुर्थ ।	तत्र संक्षेपपक्षे रागोपाधि प्रेमापि द्वादशप्रकार भवति । तत्र हरिद्राराग, रोचनराग कापिल्यराग रीतिराग इति सात्त्विकस्य । कुसुम्भराग, लाक्षाराग, अक्षीवराग, मञ्जिष्ठाराग इति राजसस्य । कर्दमराग, कषायराग, सकलरागं नीलीराग इति तामसस्य, तत् प्रायेण पुरुषाणां विशेष(षा) उपजायन्ते ।
प्रथमे नीलीरागवर्गे नीलीरागाद् रीतिरागाक्षीवरागौ किञ्चिदस्थिरावपि नीलीरागप्रकाशनाद् दर्शितौ भवत । मञ्जिष्ठारागवर्गे मञ्जिष्ठारागात् कषायरागसकलरागौ किञ्चिदस्थिरावपि मञ्जिष्ठारागप्रकाशनात् प्रकाशितौ भवत । कुसुम्भरागवर्गे कुसुम्भरागाल्लाक्षारागकर्दमरागौ किञ्चिदस्थिरावपि कुसुम्भरागप्रदर्शनात् प्रतिकृतौ भवत ।	अथैष विशिष्टनायकविषयो विशेषस्स उच्यते । स च सात्त्विकादिनायकभेदात् स्थिरास्थिरादितारतम्यात् प्रबन्धेन उपपाद्यमानो द्वादशप्रकार उत्पद्यते ।
हरिद्रारागवर्गे, हरिद्रारागाद् रोचनारागकापिल्यरागौ किञ्चिदस्थिरावपि हरिद्रारागप्रदर्शनात् प्रतिकृतौ भवत । एवमयं यद्यपि द्वादशप्रकारो राग प्रकाशितस्तथापीतरेषां चतुष्टयेऽन्तर्भावात् प्राधान्याच्चतुर्धैव भवत्या कुतूहलात् प्रदर्श्यन्ते नीलीरागो मञ्जिष्ठारागो कुसुम्भरागो हरिद्रारागश्चेति।	

The classification of the *Samayamātṛkā* into eight classes is based on specific materials like colours, metals etc The division is too elaborate and mechanical and it has not the merit of being based upon the psychological working of men's minds

The following table will show the different natures and the illustrations of the *rāgas*[37]

37 As far as the *SP* is concerned, in the following table I have relied upon the transcripts of the Ms of the *SP* which were very kindly supplied by Dr V Raghavan The incompleteness of details in some aspects is therefore due to the inaccessibility of the Ms See Appendix II

RĀGA	WORK	CLASS AND NATURE	CHARACTERISTICS	ILLUSTRATION
1 *Haridrā*	*SP*	*Sāttvika*	Vanishes at a slight cause, *kāma* overshadowed by the *sāttvika* element.	Jīmūtavāhana's love for Malayavatī in *Nāgānanda*
	SMK	*Haridrā-varga*	Quickly dies out	Somadatta's love for Devadattā (4th tale)
	Samayamātṛkā	Colour-class	Though protected well, vanishes in a moment	..
	Vaijayantī		Inconstant	. .
	Abhidhānaratnamālā		Momentary	.
	Abhidhānacintāmaṇi		Contrast to the *Nīlī-rāga*	
	Jayamangalā		Transitory	.
2 *Rocana*	*SP*	*Mahā-sattva*	Not much attached, hence quickly fades, *dharma* prompts to actions, *kāma* does not bother	Duṣyanta's love for Śakuntalā in *Śākuntala*
	SMK	*Haridrā-varga*	Less steady than *Haridrā-rāga*	....
3 *Kāmpilya*	*SP*	*Ati-sāttvika*	Can be abandoned with efforts	Hariscandra's love for his wife in *Hariscandracarita*
	SMK	*Haridrā-varga*	Less steady than *Haridrā-rāga*	.
4 *Rīti*	*SP*	*Ati-mahā-sāttvika*	Which cannot die out even when there is a powerful cause	Rāma's love for Sītā in *Rāmāyana*
	SMK	*Nīlī-varga*	Less steady than *Nīlī-rāga*	. .
	Samayamātṛkā	Metal-class	Becomes naught even when there is attachment	. .

RĀGA	WORK	CLASS AND NATURE	CHARACTERISTICS	ILLUSTRATION
5 *Kusumbha*	*SP*	*Rājasa*	Vanishes at a slight cause, dipped in *kāma*	Vāsudeva's love for the gopīs in *Harivaṁśa*
	SMK	*Kusumbha-varga*	Becomes detached and works evil, cannot tolerate flattery	Mādhava's love for Kuvalayāvalī (3rd tale)
	Samayamātṛkā	Colour-class	Remains safe when protected, vanishes on negligence	...
	SKĀ		Resplendent though vanishes soon	..
	Sāhityadarpana		" "	..
6 *Lākṣā*	*SP*	*Rājasa*	Can vanish at a slight cause	Purūravas's love for Urvaśī in *Vikramorvaśīya*
	SMK	*Kusumbha-varga*	Less steady than *Kusumbha*.	..
	Samayamātṛkā	Colour-class	When stimulated, becomes attached when cold, detached	..
7 *Akṣība*	*SP*	*Rājasa*	Can fade only when there is a great cause	Vatsarāja's love for Vāsavadattā in *Tāpasavatsarāja*
	SMK	*Nīlī-varga*	Less steady than *Nīlī-rāga*.	...
8 *Mañjiṣṭhā*	*SP*	*Rājasa*	Difficult to dissolve even when there is a substantial cause	Kuvalayāśva's love for Madālasā in *Madālasopākhyāna*
	SMK	*Mañjiṣṭhā-varga*	Does not get detached but fades	Vikramasiṁha's love for Mālatikā (2nd tale)
	Samayamātṛkā	Colour-class	Can enjoy for a long time under favourable or unfavourable conditions	.
	SKĀ		Does not vanish but shines	..
	Sāhitya-darpana	.	" "	.. .

	RĀGA	WORK	CLASS AND NATURE	CHARACTERISTICS	ILLUSTRATION
9	*Kardama*	*SP*	*Tāmasa*	Can be removed by a small cause	Agnimitra's love for Irāvatī and Mahādevī in *Mālavikāgnimitra*
		SMK	*Kusumbha-varga*	Less steady than *Kusumbha*	....
10	*Kāṣāya*	*SP*	*Tāmasa*	Dies out on a sound reason	Śivagaṇa's love in *Vikrāntaśūraka*
		SMK	*Mañjiṣṭhā-varga*	Less steady than *Mañjiṣṭhā*	. .
		Samayamātṛkā	Colour-class	Rough, softness dissolves it	.
11	*Sakala*	*SP*	*Tāmasa*	Difficult to be removed even with great efforts	Aja's love for Indumatī in *Raghuvamsa*
		SMK	*Mañjiṣṭhā-varga*	Less steady than *Mañjiṣṭhā*	.. .
12	*Nīlī*	*SP*	*Ati-tāmasa*	Difficult to be removed at all costs	Vaiśampāyana's love for Mahāsvetā in *Kādambarī*
		SMK	*Nīlī-varga*	Though it leads a man to destruction it does not vanish	Ravidatta's love for Vinayavatī (1st tale)
		Samayamātṛkā	Colour-class	Though rebuffed, it is steady, sticks on till the body perishes	
		SKĀ	.	Which neither shines nor vanishes	Rāma's love for Sītā
		Sāhityadarpana	.	Constant in love	" " "
		Vaijayantī		"	.
		Abhidhānaratnamālā		"	.
		Abhidhānacintāmaṇi		"	. .

The tabular analysis brings out two points clearly. 1 There is not much difference in the descriptions of the *rāgas* 2. The four *rāgas*, *Nīlī*, *Haridrā Mañjisthā* and *Kusumbha* that the *SMK* considers to be principal, are accepted as important by all the writers They seem to be the most distinguished and oft quoted *rāgas*.

Both the *SMK* and the *SP* take the fastness of the colours into consideration स्थिरास्थिरत्वतारतम्यता is the key to the gradation In the *SP* Bhoja has a method in selecting the *rāgas* to be explained He has taken the treatment of the *Sāttvika* nature first, then the *Rājasa* and then the *Tāmasa* Within his division also, he has taken the lightest in colour and the less constant first Thus for example in the *tāmasa* class he takes *Kardama*, *Kāṣāya*, *Sakala* and *Nīlī* in order of deepening of colours and the intensity of attachments

Considering one *rāga* after another we follow *SP*'s method in treating the *rāgas* of the *Sāttvika* nature first Due to the predominance of *Sattva* in these people their *rāgas* do not leave any permanent impressions on their minds and do not impede their normal work in any manner The lightest amongst this class of *rāgas* is the *Haridrā-rāga* *Haridrā* is turmeric, bright yellow in colour[38] Its colour is not fast and it fades in the sun So the *Haridrā-rāga* of a man also vanishes at the slightest excuse सुरक्षितोऽपि हारिद्र क्षणेनैव विरज्यते ।[39] *SP* says that in this case *Kāma* is ineffective owing to the excess of qualities like compassion which are characteristic of the *sāttvika* temperament

Before examining the illustrations supplied mostly by the *SMK* and the *SP* it is important to bear in mind that the examples in the *SP* and others are to be judged from a general or social or even philosophic point of view, while the examples of *SMK* are based on a narrower view, namely, the interests and approaches of courtesans Therefore, the interpretations, meanings and values attached to a *rāga* according to their benefits would be quite different For instance the unflinching steadfastness of the *Nīlī-rāga* which would be considered admirable by all, is viewed with great aversion in the interest of the courtesan's profession and is therefore condemned

The example in the *SP* of the *Haridrā-rāga* is Jīmūtavāhana's love for Malayasundarī in *Nāgānanda* His love for her does not prevent him from following his heart's desire, viz, sacrificing his life for others In *SMK* Sūradharman's love for Devadattā (4th tale) does not prevent him from leaving her house for the safety of the jewel His return, however, is due to pity on seeing the miserable con-

38 At one place in the *SP*, it is described as हरिद्रे कुक्कुटस्य पादाविति। (p 88 chapter XXIV)

39 *Samayamātṛkā*, V, 22 a

dition of Devadattā's household Compassion is the motive here, as *S P* says

स हि तथा न कामेन बाध्यते यथा सत्त्वोद्रेकात्करुणादिभि ।[40]

The *Samayamātṛkā* does not give any explanation for the *rāga* but only the colour of *Haridrā* is taken into consideration

The next *rāga* of this class is the *Rocana-rāga.* Rocana is a bright yellow shining pigment A *nāyaka* of the *rocana-rāga* is a *sāttvika* type of man who possesses *sattva-guna* in a greater degree His attachment does not obstruct his other activities prompted by *dharma,* etc Therefore it is not difficult to forget it, but a great cause is necessary to give it up As for instance Dusyanta's love for Śakuntalā, which was forgotten due to the curse of Durvāsas *SMK* gives no illustration but includes it in the *Haridrā* class

Kāmpilya is a tree which has bright red seeds As a colour it is deeper than *Rocana* Not only a great cause is necessary to remove it, but a great effort is to be made as well Therefore it is said to belong to a *nāyaka* of *ati-sāttvika* nature The example in the *SP* is that of Hariścandra in the *Hariścandra-carita* where Hariścandra forced himself to forget his love for his wife to free himself from the clutches of *Viśvāmitra* *SMK* has no example but places it in the *Haridrārāga-varga*

The last of the *Sāttvika-rāgas, Rīti,* is the fastest It belongs to the *ati-mahāsāttvika nāyaka* The example in the *SP* is from the *Rāmāyana* Rāma continued to love Sītā even after driving her out due to the people's criticism SMK offers no example, but places *Rīti-rāga* in the *Nīlīrāga varga* *Samayamātrkā* says रीतिनाम्नस्तु मालिन्य स्नेहेनाप्युपजायते ।

Now we come to the *rāgas* of the *Rājasa* hero The characteristic of these *rāgas* is that when another *rāga* happens to influence them, the original *rāgas* only deepen further but do not vanish altogether Of these the first is *Kusumbha* *Kusumbha* is saffron, bright red in colour The *nāyaka* possessing the *Kusumbharāga* is smart He has no consideration for *Dharma* or *Artha,* but only *Kāma* As soon as this person gets attached to another person of greater merit, his attachment for the first person vanishes *SP* gives Vāsudeva's love in *Harivamśa* as an instance, in which case Vāsudeva's love for the *gopīs* becomes less on meeting the ladies of *Dvārakā* In the SMK Mādhava possesses the *Kusumbharāga* After enjoying Kuvalayāvali's company he desires to go away When she and her mother follow him he forgets his attachment,

40 P 909

punishes them and feels satisfied with what he has done. According to *Samayamātṛkā* this *rāga* vanishes when it is not protected.

Though not specifically mentioned we can take Somadatta (7th tale) and Vinayadhara (10th tale) as heroes of the *rājasa-prakṛti* possessing *Kusumbha-rāga*. When Somadatta realises that he is deceived he is stung to the quick and takes revenge. Similarly Vinayadhara returns to punish the bawd after he had been driven out.

The *SKA*[41] and the *Sāhityadarpaṇa*[42] explain it as being bright but liable to fade away (रागीव न स्थायी)

Lākṣā is lac which is bright red in colour. As a colour it belongs to a person who has too much *rajas* in him. The example in the *SP* is of Purūravas losing his love for the queen on seeing Urvaśī. *SMK* has no example but puts it in the *Kusumbha-varga*. *Samayamātṛkā* compares the characteristics of the lac with this *rāga* [illegible][43] *Akṣība* is also a tree. This *rāga* can be removed only with great difficulty. The instance in *SP* is Vatsarāja's love for Vāsavadattā as described in the *Tāpasavatsarāja*. There Vatsarāja is made to forget Vāsavadattā with great efforts by his ministers for the purpose of turning his mind towards the conquest of his lost kingdom. *SMK* has no example but places it in the *Nīlīrāga-varga*.

Mañjiṣṭhā is Indian madder. As a *rāga* it is deepest among the *rājasa rāga*, and it cannot be given up even with great effort. *SP* quotes Kuvalayāśva's love for Madālasā in the *Madālasopākhyāna* as an instance. In the *SMK*, *Mañjiṣṭhā-rāga* forms a class by itself, and it is described as being so fast that it fades but never vanishes completely (यन्नापैत्यति च शोभते)[44] Vikramasiṁha (2nd tale) is of this nature. He boldly approaches Mālatikā, but being once offended stops going to her though his attachment for her is never lost. The *Samayamātṛkā* describes it as तप्त शीतश्च माञ्जिष्ठो स्निग्धोऽनुगम मम ।[45] i.e. persistent under any circumstances, favourable or otherwise.

The peculiarity of the *rāgas* of the *Tāmasa* class of *nāyakas* is that they neither vanish as in the case of the *rāgas* of the *Sāttvika nāyakas*, nor do they deepen as in the case of the *rājasa rāgas*. But when they are spurned they change into another *rāga*, that is, some

41 V, p 610
42 III, 197
43 V, 20
44 *SKA* V, p 610, *Sāhityadarpaṇa* III 197
45 V, 21

changes set into their natures Of this class the least harmful is *Kardama*. *Kardama* is mud Its colour does not stick, therefore as a *rāga* it is not fast For example Agnimitra's love for Mahādevī and Irāvatī which disappears on seeing Mālavikā A minor point may be mentioned here In *SP* Purūravas's love for the queen is quoted as an instance of *Lākṣī-rāga* Here Agnimitra's love for the two former queens which fades on seeing *Mālavikā*, is placed in the *Kardama* class The question is what is the reason for this differentiation of calling one *rājasa* and the other *tāmasa* in spite of the apparent similarity of situations in both the cases? Perhaps an explanation may be sought in Agnimitra's betraying his unsteadiness in love twice while in Purūravas's case it is not so

The *SMK* offers no example for this *rāga*, but places it in the *Kusumbha-rāga-varga*

Kāṣāya is dull brown red colour[46] The example given in the *SP* is Śivagana's love in *Vikrāntaśūra* *SMK* gives no example, but places it in the *Mañjiṣṭhā-rāga-varga* Pratāpasimha (11th tale) may be taken as an example of this type of hero He is ugly and sensuous When Malayasundarī teases him he gets wild and like a ruthless 'tiger' injures her The *Samayamātṛkā* describes it as स्थिरो रौक्ष्येण काषाय स्नेहयोगेन नश्यति।[47], that is, he is rough in his attachment but could be adversely affected by affection

Sakala is a fast colour and cannot be removed with great effort even when there is a cause for it *SP* gives the example of Aja's love for Indumatī in the *Raghuvaṃśa* *SMK* places it in the *Mañjiṣṭhā varga* It is difficult to identify *Sakala*[48]

We come lastly to the important and most common *Nīlī-rāga*. *Nīlī* is indigo, dark blue in colour The attachment of the hero is fastest, most intense in this case, and it is impossible to remove it under any circumstances *SP* says it belongs to the *ati-tāmasa* hero The example given is Vaiśampāyana's love for Mahāśvetā in the *Kādambarī*

---

46 Cf काषायो गर्दभस्य कर्णौ।
(*SP*, p 88 Chapter XXIV)

47 V, 21 b

48 In the *Śaivatantra* the word *sakala* is applied to soul which has not advanced beyond the lowest stage of progress, and which is bound by sin, ignorance and the bonds of action Cf *Sarvadarsanasamgraha* of *Sāyanamādhava* (p 70)
पशुस्त्रिविध विज्ञानाकलप्रलयाकलसकलभेदात्। ' तृतीयस्तु मलमायाकर्मात्मकबन्धत्रयसहित सकल इति सल्प्यते।
The work further quotes from Bhoja's own work, *Tattvaprakāsa* to the same effect Can the conception of *Sakalarāga* have any reference to this technical meaning of the word in *Śaivatantra*?

SMK puts it similarly that though the man is destroyed in a hundred ways he does not give up his *rāga,* just as a cloth dyed in indigo does not lose its colour even when washed by soda and the like in many ways The example is Ravidatta of the first tale He is versed in all the *śāstras* and arts but does not know how to make practical use of them He has no sense of discrimination Unwittingly he gets caught in the snares laid out by the courtesan Vinayavatī and does not even understand her pretext in driving him out Foolishly he waits for her and his *tāmasika* deep attachment does not leave him till he dies *SKA* says [47] यन्नापैति न चातिशोभते । [49] and gives Rāma's love for Sītā, making a golden statue of hers after driving her out, as an example *Sāhityadarpaṇa* also follows it and says यथा श्रीरामसीतयोः । [50] *Samayamātṛkā* says नीलो देहक्षयस्थायी वार्यमाणोऽपिनिश्चल । [15] The lexicographers put it uniformly (to mean) that the hero is steady in love [52]

Now a point may be noted It has already been pointed out above that instances in the *SP* and *SMK* may differ because in one it may be from a general point of view, while in *SMK* it is only from the point of view of the courtesan's gains and approaches *Nīlirāga* therefore would be a plague to the courtesan's life, and therefore it is called *Tāmasa* *SP* also says तदतितामसस्य । In view of this it is surprising how *SKA* gives Rāma as a *nāyaka* of *Tāmasa* nature

In this context we may refer again to the *Rīti-rāga* In *SP* it is described as belonging to the *Mahā-sāttvika-nāyaka,* and the example there given is similar to the one in the *SKA,* namely, *Rāma's* love for Sītā Therefore is would be more appropriate to take Rāma's love for Sītā as an example of *Rīti-rāga*

This is how the different *rāgas* are explained and illustrated Generally speaking it can be said that the divisions are made according to colours, and their qualities of fastness etc are taken into consideration The *Samayamātṛkā* has also a colour division but the "erotic classification of different types of men after different kinds of birds and beasts" is not very happy Bhoja derives the word from *rañj,* to colour, and the *sattva, rajas* and *tamas* elements are usually associated with brightness, redness, and darkness and the materials associated with them have shades of these three

49 V, p 609
50 III, 196
51 V, 22
52 Yādavaprakāsa, *Vaijayantī,* I, V, 4, 26
Halāyudha, II, 219 b
Hemacandra III, 476

colours, therefore the colour basis for the classification of the different kinds of *rāgas* is significant and logical

This is how Bhoja and others treat of the subject of *rāga* In so far as the present work deals with the *rāgas* we can say that one of its main purposes has been to illustrate the *rāgas* technically dealt with in the *SP* This points out incidentally its close relationship with the *SKĀ* and the SP, and strengthens Bhoja's claim to the authorship of this work

The second purpose of the text, as has been mentioned in the beginning, is to describe certain dangers a courtesan has to guard against and to lay down certain rules of conduct she has to follow to make her life a success This is done through illustrative stories which shed interesting side-light upon the institution of courtesan and also upon certain aspects of the social life of those days There are certain technical points regarding the *gaṇikā* as a 'type' of *nāyikā* to be considered also This will be dealt with in the next chapter

CHAPTER VI

A PICTURE OF THE TIMES

The *SMK* presents a graphic picture of the times in which it was written The main scene is laid in the city of Dhārā, but the stories take us throughout the length and breadth of India. The territorial boundaries of the political states changed with the rise and fall of kingdoms one after another Social life with its time-honoured customs and traditions evolved differently in the different parts of the country, and yet, as we read of various happenings in the different cities we feel underneath it a deep and constant flow of cultural homogeneity which presents the picture not of this or that part of the country, but of the whole of India, one and undivided

Geography

SMK has a large geographical canvas From *Udyāna* in the north Peshāwar we come to the *Simhaladvīpa* in the South, and from *Kachcha* on the sea in the west to *Prāgjyotisa* in Assam in the east Among the countries *Avanti, Kaccha, Nepāla, Pañcāla, Magadha* and *Malaya* are mentioned *Avanti,* the ancient name for Mālwā, with its capital *Ujjayinī* is well-known The present text also refers to it as

अस्त्यवन्तिषु श्रीमत्युज्जयिनी नाम नगरी ।

The city of Ujjayinī is described as being presided over by Śrī Mahākālanātha His heart was captivated by Ujjayinī's charm, so he left his abode on Kailāsa and took up his residence there In all the three stories where Ujjayinī has been mentioned, Vikramārka or Sāhasānka or Vikramāditya is referred to as the king *Kaccha* and *Nepāla* are what they are today The land of Nepāla is described as being fragrant with the musk of deer *Ahicchatra* (modern Ramnagar in Bareilly District, U P), the capital of North Pañcāla, and *Kānyakubja* (modern Kanoj), the capital of the south Pañcāla, are mentioned [1] *Magadha* is an ancient name and is identified with South Bihar *Malaya* is Malabar, Cochin and Travancore *Hastināgapura* is the same as Hastināpura, the capital of the Kurus, north-east of Delhi There is also a reference to a *Hastigrāma,* a town of the Brāhmanas on the bank of the Ganges *Kauśāmbī* (modern Kosam on the Yamunā, near Allahabad), the capital of Udayana (Vatsa country) and *Vidiśā* (modern Bhilsa) are well known *Prāg-*

---

1 For the identification of the places Nundolal Dey's 'The Geographical Dictionary of Ancient and Mediæval India' has been followed

jyotiṣa is identified with Gauhati in Assam, and in the text is described as being adorned with *kṛṣṇāguru* The corrupt form of Tāmralipti (modern Tamluk in Midnapore District, Bengal)—*Tāmalipti*—is given in the text *Kundinapura* (modern Kaundinyapur in Chandur tāluk of Amraoti) is ancient capital of Vidarbha *Vatsagulma* (Basim in Akola District, M.P) is another town of Vidarbha as Rājaśekhara states it to be [2] But Vātsyāyana mentions Vatsagulma and Vidarbha as though in two different countries [3] However, Vatsagulma situated in Vidarbha would suit the context of the story here better on account of its being in the vicinity of Mānyakheta Nāsikya (modern Nasik) is incidentally referred to *Lāta* (Southern Gujarat) *Kerala* (Malabar Coast), *Konkana* and *Dravida* (South India) have been mentioned *Kāñcī* is Conjeevaram and its description as having conquered the three worlds by its wealth of beauty would be proper since it was the capital of the powerful Pallavas since the ninth century *Uragapura* was the capital of the Colas and Pallavas, who after being forced into obscurity by Kalabhras, Pāndyas and Pallavas reached their zenith of power in the 11th century and ruled over the whole of the Tamil country It is referred to as having a powerful king The town has been variously identified with Uraiyur on the southern bank of Kaveri near Trichinopoli[4] (present name Tirucherapalli), Nagapattam[5] and with Madurā [6]

Another great capital of a powerful contemporaneous kingdom mentioned is *Mānyakheta* (modern Malkhed in Hyderabad State) It is said in the 8th tale that the hero was in Pundravardhana and desired to join the services of the sovereign of Mānyakheta From Pundravardhana he went to Vidiśā, thence to Bhāillasvāmidevapura, from there to the town of Pūrnapathaka, and then to Mānyakheta

Pundravardhana (modern Mahāsthān near Bogra) is in North Bengal. *Vidiśā* is modern Bhilsā in Madhya Bharat *Bhāillasvāmidevapura*[7] is 12 miles from Bisnagara From there he entered *Pūrnapathaka* in Berar The identification of this town is somewhat difficult But in the modern district of Parbhani (C P) we read of a town called Purna,[8] which is on the way to Mānyakheta We can

2 *Kāvyamīmāmsā*, (KM) p 10 तत्रास्ति मनोजन्मनो देवस्य क्रीडावासो विदर्भेषु वत्सगुल्म नाम नगरम् ।

3 *KS*, V, 6, 35-36

4 *Classical Age*, p 244

5 Dey, *op cit*, p 211

6 Upadhyaya, B S , *India in Kālidāsa*, p 67

7 In two stone inscriptions of the twelfth century this place is mentioned See Ray, H C , *The Dynastic History of Northern India*, Vol II, pp 706, 999

8 Vide, *The Imperial Atlas of India*, Map No 56, 70°-19°

take that as identical with our Pūrnapathaka[9] *Mānyakheta* was the capital of the Rāstrakūtas whose feudatory was Sīyaka, Bhoja's grandfather He had, however, thrown off the suzerainty of Mānyakheta After the Rāstrakūtas, Taillapa, the Cālukya, who ultimately defeated Bhoja's uncle Muñja, was ruling from Mānyakheta, therefore the echo of Mānyakheta being the seat of a sovereign ruler is heard in the text

Simhala-dvīpa is the southernmost extremity of India that is mentioned, and Udyāna is the northern-most Udyāna is identified with Uddayāna situated on the Swat river

The most important city mentioned is, of course, *Dhārā*, the capital of the Paramāras It was during the rule of Vairasimha or Sīyaka II that Dhārā became the capital of the Paramāras[10] In the *Navasāhasānka-carita* of Padmagupta, a poet at the court of Bhoja's uncle Muñja and his father Sindhurāja, Dhārā is called the 'other Capital' (*aparā kularājadhānī*)[11] And historians record that Bhoja rebuilt the city in the middle of the 11th century and transferred the capital there from Ujjayinī[12] It is taken to be the most distinguished city during Bhoja's time, and the description of the city that we get, though conventional, speaks of the wealth and prosperity of the city.

Two islands outside India are mentioned, namely, *Suvarnadvīpa* and *Ratnadvīpa* *Suvarnadīpa* is in South East Asia and can be roughly identified with Sumatra Ratnadvīpa is one of the islands near Java There is the usual reference about these places that merchants from India went to these places and returned laden with riches

Among the mountains the well-known *Himācala*, *Kailāsa*, *Meru*, *Añjanagiri* *Mandara*, *Rohanācala*, *Amaragiri*, *Mekala*, the *Suktimantaparvata* and the *Śrīparvata* are mentioned *Mekala* is the same as Amarakantaka from which the Narmadā takes its rise *Śrīparvata* is in the South[13] *Rohanācala* is the Adam's peak in Ceylon, also called Sumana-Kūta *Śuktimantaparvata* is a portion of the Vindhya range

---

9 In the *History of the Paramāras* Ganguly gives a list of names of Mandalas of the Paramāras of Mālwā from available records Among them Pūrnapathaka is mentioned (p 236)

10 Udaipur Prasasti of the Kings of Mālwā, *EI*, I 233 ff

जातस्तस्माद्वैरिसिहोन्यनाम्ना लोको ब्रूते वज्रटस्वामिन यम् ।
शत्रुवर्गं धारयासेर्निहत्य श्रीमद्धारा सूचिता येन राज्ञा ॥

11 I 90 जेतु पुरी साऽप्यपरास्ति यस्य । धारेति नाम्ना कुलराजधानी ॥

12 Ganguly, *op cit*, p 27

13 In a Prakrit inscription from a Buddhist site at Nāgārjunikonda we read सिरिपर्वते विजयपुरियपूर्व्वदिसाभागे विहारे etc The editor of the inscription observes that the tradition in Tibet that Nāgārjuna spent the concluding part of his life

Among the rivers *Kālindī* is mentioned *Narmadā* is called *Mekalakanyakā* The Gangā is described as *Tripathagā* and *Mandākinī* *Śiprā* in Ujjayinī and its tributary *Gambhīrā* are mentioned Tāpī is given a rare variant, *Tapanī* The present Sābarmatī is called *Sambhramavatī* [14] Tāmraparnī in the South is conventionally described as having pearls

Kingship and Administration

The head of an Imperial State was called *Cakravartin* He ruled over the neighbouring kings The description of the king of Uragapura (9th tale) is the conventional description of a sovereign

म चतुरशीते सामन्ताना द्वादशाना च मण्डलेश्वराणा षट्त्रिशतश्च राजकुलिकाना द्वासप्तते-राटविकपल्लीपतीना च चतुर्विशते कार्वटानामेकविशते कोङ्कणाना षट्त्रिशतश्च वेलाकुलाना-माधिपत्यमकरोत् (p 66)

The reference to the thirty-six 'Rājakulikās' is a reference to the ruling royal families [15] The Konkaṇas are the people of Konkan, the Kārvātas are the people of the villages and the Velākulas refer to the people living in the thirty-two ports that might have existed then The Āṭavikas refer to the forest tribes of Śabaras, Bhillas, Barbaras and the like

The whole of the kingdom was divided into a number of *maṇḍalas* (provinces) and governors were appointed who were called *maṇḍaleśvaras* Mandalas were further divided into *bhogas* and *visayas* The *sāmanta* was in charge of the *visaya* Together with these the other two officials mentioned herein are the *dandapāśika* and the *mahattama* The Bhoga was further divided into *pathaka* We have a reference to the *Malayavisaya* and the *Pūrṇpathaka*

In those days kingship was not nominal The king was the constitutional as well as the executive head of the State

The life of a victorious king was a judicious mixture of duty and pleasure His burden of the care of his kingdom *(rājyapālana)* and studies of the *Śāstras (Śāstravicāra)* were lightened by his hobbies like fighting elephants *(Gajendrānanuyodhayan)* and riding horses *(vājino vāhayan)*, practising archery *(sāyakābhyāsa)*, witnessing the practice of warfare *(yuddhāvalokana)* and learning the use of arms *(śastrābhyāsa)* Light amusements and sports like hunt-

in a monastery in southern India associated with his name is preserved upto the present day in the name 'Nāgārjunikonda' (*EI*, XX 1929-30, p 22, Inscription F Second Apsidal Temple Inscriptions (line 3) Edited by Prof J Ph Vogel) This would help us to locate the exact site of the Śrīparvata

14 *KM* calls it Śvabhravatī (chapter 17, p 94)

15 This reference to the thirty-six ruling families is important, as it is earlier in point of time to Kalhana's (c 1159 A D) reference in the *Rājatarangiṇī* Mr C V Vaidya, *op cit*, (p 388) gives a list of the thirty-six Ruling families and holds the view that it was drawn up during the time of Candra Gāhadavāla who ruled from 1080-1100 A D.

ing *(mrgayā)*, roaming through woods *(udyānaviharaṇa)*, watersports *(jala-krīdā)*, the company of beloved *(praṇayinīsamāgama)*, meeting of friends *(praṇayagosthī)* and witnessing dramatic performances *(preksā)* were equally important for him

These occupations speak of his accomplishments in the aforesaid arts and sciences also and bring to our mind the picture of a king, sound and healthy in mind, body and spirits A good ruler was also a good artist *(kulagrham kalānām)* and a learned man *(pramadodyānam vidyālatānām)* *Dharma* and *Nīti* found equal place in his life *(prabhavo dharmasya, nidhānam nīteh)* The result was that kingship did not leave him either a ruler without learning, or an artist without character or a master without appreciation of the beauties of life His accomplishments helped him to build up and live fully a well-balanced life

The gifted people sought the patronage of kings in all their endeavours There were held special courts where the works and achievements of the poets, artists and others were examined, and the king usually signified his appreciation of merit by awarding handsome gifts As a matter of fact following this normal practice of the kings of old like Sātavāhana, Śūdraka and Sāhasānka it was laid down in works like the *Kāvyamīmāmsā* that kings should hold literary courts to promote the advancement of cultural activities [16] When fortunately the king was gifted with poetic talent himself, he found it easy to collect the best talents of the day round him

It is interesting to observe that the *SMK* is set in the atmosphere of one of these literary assemblies of the times It was summer and the king, surrounded by a few relatives, friends and learned people, was seated in the bejewelled and cool *dhārāgrha* on the central high pavilion The king is requested by those present to tell them a new story for their delectation There is an exchange of views regarding the virtue in speaking about oneself Ultimately the king starts off with the tale which would please his friends as well as the literary connoisseurs This small introductory passage in *SMK* indicates the traditions of the actual literary courts of Bhoja [17]

The king it may be supposed, ruled justly but there can be no doubt that his personal prejudices and predilections played an important part in the administration, on his favours or frowns depended even the lives of the people [18]

---

16 Chapter X, pp 54, 55

17 See supra chapter two, pp 16, 17

18 For instance, gifts of crores of gold pieces, rich dresses and presents of elephants were given to Devadattā (5th tale) and Lāvanyasundarī (6th tale) Similarly king Samarasimha offered 4000 villages to Sundaraka (11th tale) and king of Pūrnapathaka offered 1000 villages to Ratnadatta (8th tale)

Though the king was thus the most important limb of the state it is surprising to note that his political or military achievements had very little effect on the lives of the people. The wars against other kingdoms were taken to be the normal occupation of the warrior class and were not considered worthy of literary record This would explain why a work like the *SMK* written by a king like Bhoja, ever engaged in military exploits and political alliances, remains completely silent on such activities

The City and its Social Set-up

The city was the most important centre of all activities A picture of the cities of medieval India preserved in literature emphasises a highly rich and pompous way of living All the wealth of the State was concentrated there

As stated above, the story of *SMK* is laid in the city of Dhārā, the capital of the Paramāra rulers The picturesque description of Dhārā with its wealth of details throw interesting light on some of the important features of the city and its planning which was as important in those days as it is today Bhoja in his *Samarāngarasūtradhāra* devotes a whole chapter to town-planning [19] The details of the layout of the city and life therein are dealt with here in order to bring into bolder relief the continuity of our cultural traditions, whose roots can be traced as far back as Kautilya's times

The city (*purī, nagarī*) had an outer wall (*prākāra*) [20] It was whitewashed; for it is described as being white as snow It was circular in form and was studded with various precious stones On it were watch-towers (*aṭṭālaka*) [21] with high decorative indentation (*uttunga kapiśīrsaka*) [22] The city wall had four gateways (*pratolī*)[23]

While on the other hand Ghuḍa was unnecessarily harassed, put in prison and fined by king Vajramukuta King Samarasimha first eagerly sent his men to punish Ratnadatta and in the last tale we read that the queen's nose and ears were cut off and she was put in prison and Mūladeva's wife and the merchant were deported by the king

19 Book I, 10 पुरनिवेशाध्यायो दशम The features of the city described in this work are mentioned in the *SS*, so it has been quoted often

20 पुरस्य त्रिविधस्यापि प्रमाणमथ कथ्यते ।
प्राकारपरिखाट्टालद्वाररथ्याध्वभि सह ।। (SS, I, 10, 1)

21 The watchtowers were in four directions
प्राकारेऽट्टालकास्तस्मिन् दिक्षु दिक्षु चतुर्विधम् । (*Ibid*, vs 31)

22 The *kapiśīrsaka* is a very old architectural feature Together with the moat and towers it is mentioned in Kautilya's *Arthasāstra,* Book II, chapter III In Prākrit it is called *Kausīsaga* *SS* gives its measure in height to be an hand
हस्तोच्च कपिशीर्षक स्यात् ।(*SS,* I, 10, 30)

23 The modern word *Pola* is derived from the word *pratolī*, Prākrit *paoli*
कुर्यात् प्रतोली सर्वेषु महाद्वारेष्वथ दृढा ।
दृढार्गलाश्चेन्द्रकीला कपाटपरिघान्विता ।। *SS,* vs 38

with broad and heavy doors *(vitataghanakapāṭa)* There was a moat *(parikhā)* encircling the entire city wall In the city there were main roads and streets *(rathyā)* lined with shops *(vipaṇī)* and palatial mansions *(prāsāda)*, stuccoed *(saudha)* and lavishly decorated with various precious stones and gold The residential quarters were variously called *prāsāda*, *bhavana*, *gṛhaka*, *veśma* and *sanniveśa-sthāna*

Besides the extensive outskirts of the buildings *(bhavanopasalyāni)* the city had innumerable public parks *(upavana, udyāna, pramadavana)*, artificial hills *(krīḍā-śaila)*, lakes *(saras, taḍāga)*, wells and tanks *(vāpī, dīrghikā, puskariṇī)* and public baths *(dhārā-gṛha)* artificially watered *(yantra-dhārā-gṛha)* These were in such an abundance in the city that it appeared to be प्रासादमयमिव भुवनतलं केवलं, सौधमय इव नूतनं सर्गावतारे, दीर्घिकामयमिव महीमण्डलं उपवनमयमिव दिक्चक्रवालम्। (p 2) *Prāsādas* were palatial mansions They were very high and were white-washed as the term 'saudha' signifies [24] But they are variously designed as *'kanaka-saudha'*, *'sphaṭika-veśma'*, *'marakata-maṇi-prāsāda'* etc probably because of the predominance of the decorative materials

Some of the architectural details are very well brought out in the descriptions The salient features are pinnacles of gold *(kanaka-śikhara)* or of precious stones [25] The *candraśālās* were the special apartments on the terraces from which the moonrise was observed [26] These rooms were white-washed and the walls and ceiling were decorated with paintings, and were studded with sapphires

The buildings had several storeys *(tala)* besides the terraces *(utsanga)* *Utsanga* is explained as any horizontal area or level as of a roof of a house The floors were studded with crystals and were resorted to by the people in the summer The roof was sloping and the porjecting eaves *(valabhikā)* had water channels made of moon-stones at the end of the ridges *(valabhikā-candramaṇi-praṇāli)* The *valabhikā* was also a small projecting balcony, sometimes called *vaḍabhī*, and was studded with emeralds *(garutmata-valabhikā)* or made of ivory *(danta-vaḍabhī)* *Niryūhas* are generally explained as dove-cotes Besides these there were particular projections in the houses at certain heights on which rows of swans or pigeons were carved These were called *haṁsa-pālis* and *kapota-pālis* The walls of the mansions were whitewashed on the outside, but decorated within with pictures and precious stones The floorings had

---

24 सुधालिप्ततलं हर्म्यं सौधं स्यात् कुट्टिमं च तत्। (*Ibid*, p 87 vs 12)

25 सद्मशीर्षे च दातव्यो यथाशोभं यथारुचि। (*Ibid*, p 160, vs 18)

26 The *Candrasālās* were apartments in the terraces, white and decorated with paintings Because of the paintings these apartments were also called *Citra-sālās* They were reserved for the newly weds Even now in Rājasthān there are similar apartments and they are called *Cittasārīs*

crystals, sapphires, rubies, corals and the like studded in gold and other minerals On the grounds were built pavilions *(vedikā)* with raised seats *(viṭanka)*. These also were decorated with precious stones The courtyards *(prāngana)* and arches *(torana)*[27] were necessary features of the buildings. Stair-cases *(sopāna)* and windows *(vātāyana)* were made of crystals Slightly different from the windows were the *'gavākṣas'*, windows with fretwork in stone In the royal palaces were special audience halls *(āsthāna)* and pleasure pavilion *(krīḍā-mandapa)* both inside and outside *'Śayanāgāra* was the bedroom and *'Apavaraka'* was another name for a room

The parks *(udyānas)* had, of course, their natural beauty, but they were planned and well-provided with artificial lakes, tanks, lotus-ponds and hillocks The *secanakutīs* were kept cool with water sprinkled from leather bags, and they were resorted to by the pleasure loving couples to escape the heat of the summer

The most interesting feature was the *yantra-dhārā-gṛha* which was an ideal resort during the summer season It is an old feature of the cities, for we find the mention and description of the same in the *Kādamabarī*,[28] the *Yaśastilaka-campū*,[29] the *Tilakamañjarī*[30] and many other works. The construction of the *yantra-dhārā-gṛha* was very elaborate, and therefore the kings alone could afford them [31]

At the very outset of this work we read that the king was seated in the *dhārā-grha* But the description of the city includes another *yantra-dhārā-gṛha*, which was accessible to the people of the city The purpose of the *dhārā-gṛha* was to seek refuge from the heat of the summer days It was made of dark coloured stones to deflect the heat and keep the inside cool Various pavilions and balconies were provided within the house Pillars, pillartops and carved dolls on them *(paṭṭaśālabhañjikā)* adorned the chambers On the top of the pillars *(stambhaśīrsaka)* were small statues which looked as if they bore the burden of the whole roof They were called *bhāra-putrakas*, and their reflections in the pillars multiplied their number The *dhārā-grha* was kept very cool as if it was made of camphor, snow or bits of the moon

---

27 The *torana* is beautifully described in *SS* (p 89, vs 36-38)
पार्श्वयोरुभयोरेपा फलकद्वयमुच्छ्रितम् । उपर्युपरि सक्षिप्तमर्धचन्द्रद्वयाकृति ॥
आनने द्वे यथा चास्मिन् श्लिष्टैरुग्र्यैर्महाधरैः । तयोरुपरिसन्धौ च तारकाकृतिमण्डलम् ॥
तत् तोरणमिति प्रोक्त यच्च तेन परिष्कृतम् । सुवर्णतोरण च स्यान्मणितोरणमेव च ॥
मणितोरणमप्येतत् क्रियते पुष्पकादिभि ।

28 Pp 438-39

29 Book III, p 522-532

30 Pp 178-190

31 प्राकृतजनार्थमेतन्न विधेय योग्यमेतदवनिभुजाम् ।
मद्गत्याना सदन दिव्यमिद तुष्टिपुष्टिकरम् । *SS*, p 179, vs 118

In the courtyards of the *dhārā-gṛha* were tanks and lotus ponds in which at some places mechanical tortoises swam up and down, at another, mechanical families of cranes were cheated by the swimming mechanical fishes, and at other places the mechanical crocodiles frightened the dolls fashioned as mermaids

Inside the *dhārā-gṛha* were many mechanical contrivances. Dolls of various sizes and shapes danced and played music. Mechanical cranes, bees and *cakravākas* moved up and down like living ones Water flowed from all possible slits and holes—the eyes of the winged crocodiles the mouth of the pea-hen, hair, palms, nails and breasts of dolls, mouths of monkeys climbing up an artificial tree, from the ground underneath, walls, ceiling, lotuses, pillars and pillar-tops On the whole it created the illusion of pleasant rainy days within when as a matter of fact the sun blazed fiercely without It was natural therefore that the whole populace was bewitched by the splendour of such a *yantra-dhārā-gṛha*

> इह नानाकारं कुलभवनमाद्य रतिपते-
> र्निवासश्चित्राणामनुकरणमेक जलमुचाम् ।
> पय पातैर्ग्रीष्मे रविकरपरीतापशमन
> न केषामत्यर्थं भवति नयनानन्दजननम् ॥[32]

The picture of the city bespeaks the prosperity and grandeur of the times With the increase of material prosperity the lives of the people flowed easy and smooth There was ample time, opportunity and means to indulge in every interest and temptation that life offered If this text were taken to portray a faithful picture of its times, it offers us a glimpse of the pattern of the social life in general The picture, it must be confessed, is hardly flattering or respectable

The mosaic of the population was made up of Brāhmaṇas, Kṣatriyas, Vaiśyas, Kāyasthas and men of other professions But the way of life of the individuals described in the text indicates nothing high or noble about them It may be wrong to infer that the whole social fabric was corrupt, that the air was thick with fraud, greed and slickness, and that society was suffocated with the stench of lust; but it cannot be denied that at least partially it was so. and even the rich and the respectable descended to low and vulgar levels

The social arrangement demanded that the populace should be distributed among different localities according to their *varṇas* and professions The locality of the Brāhmanas made the entire city look as if it was a world of Brāhmanas, for at places rows of *Śrotriyas* moved up and down engaged continuously in various rituals At some places the recitations of the *khilas* and *nigamas* could be heard,

32 SS, p 182 vs 148 See Notes

and at others discourses were held on the *śrutis, smrtis, vyākarana-śāstra, purānas* and *itihāsas*

The Brāhmanas were rich and learned The mention of the riches of the Brāhmanas reminds us of the verse

मुक्ता केलिविसूत्रहारगलिता समार्जनीभिर्हृता
प्रातः प्राङ्गणसीम्नि मन्थरचलद्बालाङ्घ्रिलाक्षारुणा ।
दूराद्दाडिमबीजशङ्कितधियः कर्षन्ति केलीशुका
यद्विद्वद्भवनेषु भोजनृपतेस्तत्त्यागलीलायितम् ॥[33]

The Brāhmanas followed the path laid down by the *śruti* and the *smrti*. (श्रुतिस्मृत्युदितेन वर्त्मना सञ्चरमाणस्य etc)

Boys were invested with the sacred thread and initiated into studies at a young age By the time he was sixteen he completed his studies (क्रमेण चायमुपनीतो विधिवदधीतसकलवेदाङ्गो अधीतसकलशास्त्र) and entered life with full zest The bulk of the Brāhmanas may have followed their ancestral occupation of study and rituals and received the titles of distinction, but all spheres of activity were open to them We hear of the Brāhmana Visnudatta, who became a king, and Mādhava who returned from Simhaladvīpa after doing good business

The kings, princes feudatories and courtiers came from the Ksatriyas They were rich, charitable, pleasure-loving and valorous The position of the king has already been described above

The third important class was that of the Vaiśyas, the merchants The sons of merchants were well up in all arts and sciences, like *gaja-śāstra, asva-vidyā, vanik-kalā, dyūta-rahasya, vaiśikopanisad, citra, patracchedya and pusta-kalā* For them it was not obligatory to join their father's business (Cf Ratnadatta's attitude) The city's wealth and splendour depended upon the wealth of the merchants, and therefore they were an important class of people

Besides these three classes, the Kāyasthas are mentioned According to the Varna-dharma they form an intermediate caste But prior to the epoch depicted in this work, the Kāyasthas were in the administrative services of the kings They formed a class of government officers In the *Narmamālā* Ksemendra devotes a whole chapter to the Kāyasthas, where the first verse eulogises them rather sarcastically thus

येनेदं स्वेच्छया सर्वं मायया मोहितं जगत् ।
स जयत्यजितः श्रीमान्कायस्थः परमेश्वरः ॥

The references to Kāyasthas are generally full of scorn and deroga-

33 Mammata, *Kāvyaprakāsa*, X, cf the following description
न पक्षपातेन वदामि सत्यं उपस्मु यस्या भवनाङ्गणेभ्यः । सभार्जनीभिः परतः क्रियन्ते विसूत्रितैकावलिमौक्तिकानि ॥ Padmagupta, *Navasāhasānkacarita*, I 27

tory, and they are described as dishonest, corrupt and disreputable administrators

It seems that actresses personated female parts on the stage, and they were experts in their art There are references to fortune-tellers (*śakunika*) and persons proficient in magic (*indrajālika vidyā*) and mesmerism (*mohana-vidyā*).

Of men following other professions we hear of the oilman (*tailika*) doing his hereditary work and prospering in it The medicine man (*vaidya*), agriculturist (*karṣakajana*), smith (*lohakāra*), weaver (*tantuvāya*), keeper of the gambling house (*sabhika*) The slaughter house (*sūnā*) is mentioned along with the barbar (*nāpita*) and the hunter (*vyādha*).

The picture of the countryside is roseate and rich Agricultural prosperity is evident in the descriptions of the emerald-like green rice-fields protected by the *kalamagopikās*, the barely fields and forests of sugarcane The return of the cattle in the evenings from the rich pasture lands was inferred from the tinkling of the bells Wood for fuel was available in plenty from the forests

Outside the cities in these simple surrounding dwelt the villagers (*Kārvaṭas*) and along the seacoasts the sea-faring men (*Velīkūlas*). The forests were full of the Śabaras An interesting ethnological description of the Śabaras is given thus at one place They were well-built and dark in colour They had snub noses, high cheek-bones, pointed chins and small ears. Their eyes were red-shot and wide open and their eyebrows were knitted With curly hair with sparsely growing beards, with peacocks feathers tied to their hair with bows and arrows in hand blowing horns and marching in groups they frightened away not only the travellers but also the wild beasts

The Kirātas the Barbaras and the Bhillas also had their residences (*pallīs*) in the forests, which could be marked even from a distance during the mornings due to the sweet songs of the women-folk while pounding barley and rice at their doors

These are the divisions of classes and professions But the members of respectable classes referred to in the text are only the men about the town (*nāgaraka*) who led easy-going and sophisticated lives, basking in luxury Vātsyāyana has devoted a whole chapter to the description of the Nāgaraka's life and we have a contemporaneous literary record to the effect that it was a favourite pastime of such men to indulge in the science of Erotics day and night

For company, they had hangers-on like the Viṭas,[34] Dhūrtas, Dindikas and the Singas who were ever ready to help them in their

34 Padmagupta, *Navasāhasāṅkacarita*, I, 30

amorous adventures But the company most desired by them was that of the hetaira. In order to be worthy of their interests and accomplishments the hetaria also had to be educated And gradually, as the respectable members of society took more and more interests in them their position and status improved considerably and they came to be regarded as the most advanced, cultured and welcome members of society [35]

The *SMK* is concerned mainly with this important section of society

These women are to be distinguished on the one hand from the gay and beautiful ladies of the town, and on the other from the ordinary *veśyās* or prostitutes, the common women About the former we come to know, from stray references, only this that they were dressed and adorned in the fashions of the day, their hair was long and was braided or knotted and was always decorated with seasonal flowers *Tāḍanka, danta-patra* and *kuṇḍala* were their ear-ornaments, be-jewelled necklaces and flower garlands adorned their necks, *valaya kankana* and *keyūra* were their armlets, and their feet constantly resounded with the tinkling of the *nūpuras* Fragrant sandal, camphor, kumkum and *rodhra* pollen were applied to their bosoms and their palms and feet were painted with the *alaktaka* dye Besides the accomplishment of music *(sangīta)* or *tauryatrika*—the triple harmony of singing, dancing and instrumental music—we hear of no other accomplishment of theirs This is because the whole work is devoted to the lives of courtesans

The *gaṇikā* is enumerated along with the *veśyā,* but there is a vast difference between the two A few technical points may be noted here The *Kāmasūtra* mentions nine types of common women, namely, *kumbhadāsī paricārikā, kulaṭā svairiṇī, naṭī, śilpakārikā, prakāśavinaṣṭā, rūpājīvā* and the *gaṇikā* [36] Bharata calls her *bāhyā,*[37] *dhanikā, sādhāraṇī,*[38] and Rudrata *sāmānyā* [39] Bhoja also calls the common woman *sāmānyā,* and further gives three divisions *gaṇikā, rūpājīvā* and *valāsinī* [40] The *SMK* uses the words *veśyā,*

---

35 From this it is not proper to infer that other women in society were absolutely ignorant and unaccomplished as is done in the following remark of Dubois 'The courtesans are the only women in India who enjoy the privilege of learning to read, to dance, to sing' (*Hindu manners, customs and ceremonies,* p 586)

36 कुम्भदासी-परिचारिका-कुलटा-स्वैरिणी-नटी-शिल्पकारिका-प्रकाशविनष्टा-रूपाजीवा-गणिका चेति वेश्याविशेषा (VI, 6, 54)

37 Nāṭyaśāstra, 22, 146 b बाह्या वेशाङ्गनाकृते ।

38 Dasarūpaka, II, 15 ff स्वान्या साधारणस्त्रीति तद्गुणा नायिका त्रिधा।

39 Śṛngāratilaka, I, 62, 65 सामान्यवनिता वेश्या सा वित्त परमिच्छति ।

40 SKA, V, 113 a आजीवतस्तु गणिका रूपाजीवा विलासिनी ।

veśavanitā, veśavilāsini panyaramaṇī ... *pariganganā, dārikā, sādhāraṇī, gaṇikā, veśayuvatī*—all of them referring to the *gaṇikā*

The position of the courtesan in society was superior to the other common women because she was like the etaira of Athens and the hetera of Greece,—the privileged woman in society who was the companion of kings and wealthy merchant princes.

It is difficult to trace the historical origin of the institution of courtesans in India as is done with regard to the Erani or the Geisha Guild[42] But it seems to have been gradually developed. As far back as the time of Kauṭilya the institution of courtesan was fairly established The *Arthaśāstra* has a whole chapter dealing with the Superintendence of the *gaṇikās*[43] *Gaṇikā* was not necessarily hereditary[44] which reminds us of the Geisha guilds in Japan of the present day.

The Arthaśāstra tells us that the profession of *gaṇikā* was not necessarily hereditary,[44] and the *gaṇikās* were trained entertainers holding highly paid posts in the king's court They were also employed in the temples[45] A courtesan was not a free woman, but was under strict official control, ever liable to suffer penalty for breach of regulations The registration and regulation of the *gaṇikās* that we read about in the *Arthaśāstra* was more for the safety of the state than for any other reason And it was better than the Roman tradition where registration and the minor regulations such as the dyeing of hair and other disabilities were enforced for separating the *gaṇikās* for public reprobation and penalizing them for their profession[46]

Bhoja describes the gaṇikā as' रूपाजीवा परिचारिका.[47] Hemacandra

---

41 Vide Fergusson, W. S, *Hellenistic Athens* London 1911, p 71 ff also Wodehouse, *Greek Prostitution* in Hastings' *Encyclopedia of Religion and Ethics* Vol X, p 404 ff

42 Wallace, Irving, *The Geisha Guild*, in Tricolour', Vol III September 1945, pp 30, 31

43 Book II, Chapter 27

44 गणिकाध्यक्षो गणिकान्वयामगणिकान्वया वा रूपयौवनशिल्पसम्पन्नां सहस्रेण गणिकां कारयेत ।

45 Cf Lāvanyasundarī (8th tale) She was called *arghya-vrttikā* conveying the sense that her fortune was in offering *arghya* to gods and propitiating them by dancing Penzer in his note on Sacred Prostitution' (Appendix IV *The Ocean of Story,* Vol I) has thoroughly treated this subject by pointing out its origin and comparing similar practices existent in Babylonia, Syria, Phoenicia, Canaan and West Africa

46 Hogarth, D G 'Graeco-Roman Hierodouloi', Hastings' *Encyclopedia of Religion and Ethics,* Vol VI, p 671 f

47 SKĀ, p 498

says. कलाप्रागल्भ्यधौर्त्याभ्यां गणयति कलयति गणिका [48] Vātsyāyana mentions the sixty-four *anga-vidyās* and says

आभिरभ्युच्छ्रिता वेश्या शीलरूपगुणान्विता ।
लभते गणिकाशब्द स्थान च जनसदि ॥
पूजिता सा सदा राज्ञा गुणवद्भिश्च सस्तुता ।
प्रार्थनीयाऽभिगम्या च लक्ष्यभूता च जायते ॥

So we know for certain that the *ganikā* was respected for her knowledge of the different arts Not only that but girls of respectable families and young men were sent to her to be instructed in some of the arts Of the sixty four arts mentioned by Vātsyāyana, music, painting, dancing, etc are purely aesthetic

Viśesakacchedyam, *puspāstaranam* and the like for the purpose of increasing one's personal charms, *Śayanāracanam*, *Bhūsanayojanam* are for knowing the part of service, *prahelikā*, *pratimālā*, *durvācaka-yoga* are entertaining games, while *pustakavācana* and *kāvya-samasyā-pūrana* and the like are purely intellectual pursuits

With all these personal charms and accomplishments it is not surprising that the *ganikā* came to be regarded as a respectable and important member of the community The description of our *nāyikā*, Śṛṅgāramañjarī, is that of a perfect *ganikā* of the first order Her beauty was unparalled, her graces were befitting, her dresses and adornments were choice and befitting, and her language and behaviour were polished and decorous In dancing and music she excelled others and her intelectual development made her a worthy companion of the most learned

Vātsyāyana speaks of the mastery of the *ganikā* in sixty-four arts, but Śrngāramañjarī was adept in उभयचतुष्षष्टिज्ञान, both kinds of sixty-four arts The first group we have already referred to, the other refers to the sixty-four *sāmprayogika* arts which Vātsyāyana mentions in the second book of the *Kāmasūtra* It indicates that Śrngāramañjarī was adept in the science of erotics She was bold in questions and answers, eloquent in speech, wellread in treatises on different subjects and expert at understanding and composing poetry. Possessing unparalled beauty, knowledge and good fortune, she was the favourite of the king and it was not surprising that the Brāhmanas, Ksatriyas, Vaiśyas and Kāyasthas all waited at her doors with gifts to offer. With all the wealth and power of the kingdom at her feet it was easy for her to live in great pomp and splendour [50]

48 Kāvyānuśāsana-Viveka, p 418
49 KS, I, 3, 16-20-21
50 Cf the description of Vasantasenā's residence in *Mrcchakatika*, pp 99-106

Her description reminds us of the influential French and English mistresses like Madame Du Barry, Nivon, Jane Shore and Nell Gwyn whose salons attracted powerful kings and statesmen of Europe of the day, and who practically ruled their countries[51] But Śṛngāramañjarī specially reminds us of Aspasia who was loved by great men like Alcibiades and Socrates, and who finally married Pericles. She was, according to Plato, an accomplished rhetorician and the real composer of the funeral oration of Pericles, and according to Plutarch, was courted by many statesmen and philosophers of Greece[52]

In the SMK we do not read of the State control of the houses of *ganikās*. But nevertheless every *ganikā's* household was controlled by a strict officer in the form of the 'mother' or the *Kuttanī*. She was an eye-sore to the men who came to the courtesan and they swore रामेण ताटका मिथ्या हता कृष्णेन पूतना ।
विश्वकण्टकता याता निहता किं न कुट्टनी ॥
It was but natural that the *ganikās* were sometimes sincerely loved and that they came to cherish sincere love for one man or another. But their social position was such that little scope was given to them to cherish true love. Some of them understood their position all right and strictly followed the rules laid down for them. They punctiliously kept watch over their own interests and lived successfully. Some of them practised fraud, for greed never left them. They were punished by the king or the individuals who suffered at their hands. While some of the *ganikās* valued their respectable positions and did not stoop to cheating or inviting punishment, nor did they value wealth more than virtue or fleeting fancy more than constant love.

But with regard to these last mentioned, the 'mothers' were always worried. As guardians of the *ganikās* it was their duty to see that the courtesans never deviated from their paths. It was heart-breaking for them to see that the energy spent in training the courtesans was all lost by her resolute will to be faithful to one person. In the *Dāśakumāracarita* we read how Kāmamañjarī's mother complains to the sage in the following words. "Sir, this daughter of mine would make it appear that I am to blame, but

51 Wallace, op cit, mentions a Geisha, Ohana San, who though living then had become a legendary person. She was the mistress of the late Prince Saionji, last of the Elder Statesman and intimate advisor of Hirohoto. At the time of the Versailles Peace Conference, Prince Saionji took her to Paris, and Woodrow Wilson, charmed by her, presented her with a pearl necklace. There was considerable embarrassment later when President Wilson learnt the young lady's status. Till 1945 (when the article was written) she was living and was then the abbess of a nunnery near Tokyo.

52 Dickinson, G. L., *The Greek View of Life*, pp. 182-184

indeed, I have done my duty, and have carefully prepared her for the profession for which from birth she was intended From the earliest childhood I have bestowed the greatest care upon her, doing everything in my power to promote her health and beauty As soon as she was old enough I had her carefully instructed in the arts of *dancing etc* I did many other things to promote her success and to secure for her liberal renumeration, yet after all the time trouble and money which I have spent upon her, just when I was beginning to reap the fruit of my labours, the ungrateful girl has fallen in love with a stranger "

This then was the one thing that the 'mother' constantly dreaded —the rise of sincere love in a courtesan The fear was only natural, as faithfulness to one individual would spell ruin in her profession A wise 'mother' had always to be on guard and instruct the courtesan about the dangers of the different temptations that her life offered It was her duty as a courtesan not to forget her true profession

It is with such a purpose in view that in the present work the wise and experienced Visamaśīlā gives instructions to the fair and fortunate Śrngāramañjarī She enumerates the maxims that a courtesan has to follow to escape falling into the trap of a cheat or a rogue The purport of her entire teaching is that a courtesan should be wise and discriminating and not get entangled in the bonds of affection By doing so she fulfills her duties and obligations towards society in which she enjoys a high position

This class of courtesans constituted an important section of society which influenced a considerable number of people Their

53 Desopadesa, p 11, vs 10

54 Later rhetoricians have raised a controversy whether the *srngāra*-love-involved in *ganika's* case is true or not And when it is not true whether it should be called *srngāra* or *srngārābhāsa* Bharata (23, 18-26) mentions three types of courtesans *madanāturā* (one craving company), *raktā* (attached) and *viraktā* (one who is averse) Here *raktā* is the one of true love Vātsyāyana (in the sixth book, mentions two goals of her life, namely, natural love and artificial love, (VI 1, 1, 2) and the former he calls *ekacārinī* (VI, 2, 1-2) In the *Srngāratilaka*, Rudrata states (I, 64, 65)

शृङ्गाराभास एव स्याद्यदि ता रागवर्जिता । तस्मात्तासामपि क्वापि राग स्यात् ॥

So he accepts her true love, without which hers will be a case of *rasābhāsa* only, Bhoja does not discuss the point in his works, but the SMK has stories of true love, and one of the lessons that Visamasīlā teaches is that the courtesan should never be sincere in her love Visvanātha after mentioning that a common woman shows only outward love for the sake of the money says in the end क्वापि सत्यानुरागिणी (*Sāhityadarpana*, III, 71) In the recently published *Srngāramānjarī* of Akbarshah the author criticizing the definition given by Bhānudatta in *Rasamañjarī* वित्तमात्रोपाधिकसकलपुरुषानुरागा सामान्या । carries the controversy thus तदसत् । वित्तोपाधिकत्वात् तस्यानुराग एव नास्ति । अन्यच्च अनुरागस्त्वेकत्रैव । बहुपुरुषेषु यो मनस्सङ्ग सोऽनुराग एव न भवति किन्तु अनुरागाभास । सामान्याप्येकत्रैवानुरागिणी बहुपुरुषसङ्गमो वृत्त्यर्थं । (pp 12-13)

houses afforded endless pleasures and amusement to rich citizens. But we also hear of a complement of other institutions, which afforded pleasure and entertainment like the glambing house *(ṭiṇṭā)*, theatre *(raṅgaśālā)*, pleasure houses *(krīḍāgāra, krīḍābhavana)* and temples *(devālaya devagṛha, devāyatana)* The love for outdoor life took the citizens out to the parks *(udyāna)*, swimming *(jala-majjana)*, hunting *(mṛgayā)*, playing balls *(kanduka krīḍā)*, swinging *(dolāndolana)* and dancing *(nṛtya, nātya)*

Religious festivals were also enjoyed with gusto We have reference to the *yātrā-mahotsava* of Madana, the worship of the Sun of Vijayasaptamī, the worship of the Goddesses Āśāpurā and Vindhyavāsinī, and the god Gaṇapati who helps to attin the desired objectives of life Mahākālanātha who was presiding deity of Ujjayini, and was therefore worshipped with great fervour There is an uncomplimentary reference to the *pāśupata* sect *(hīnasattva-pāśupata-pākhaṇḍa)* which later on was followed by the Paramāras of Mālwā [55]

Among beliefs, we read only of the pigeon being considered unfortunate when it stays in the house [56] The units of currency mentioned are *dramma* and *pala* Gold coins are usually mentioned as pieces of gold

From this short review of the times based on information contained in the SMK it can be said that during Bhoja's rule civilization in Mālwā had risen to a magnificent pitch Our appreciation of Bhoja for having portrayed a faithful picture of one of the most glorious periods of medieval Indian History is heightened when we take into consideration that he worked and stood for all that was glorious in Hindu Culture

55 An inscription of the reign of Kumārapāla, dated 1169 A.D throws light on the distinguished Pāsupata teacher Bhāvabṛhaspati He left Vārāṇasi and came to Dhārā and the Paramāra kings became his disciples Vide, *A collection of Prākṛt and Sanskrit Inscriptions*, published by the Bhavnagar Archaeological Department, p 186, See also Ganguly, op cit, p 249

56 We come across a similar belief in Somadeva's *Yasastilakaccampū*, see Handiqui, op cit, p 407.

श्री भोजदेवविरचिता

शृङ्गारमञ्जरीकथा

[कथापीठिका]

[मूलादर्शे प्रथमं पत्रमनुपलभ्यम्]

[कदाचिद् ?] † वसितप्राये वसन्तसमये, परिणतप्रसूनतया[१] कठोरितस्तवकेषु[२] माधवीमण्डपेषु, विरलविरलमाबद्धलघुकफलशालिषु सह[(1)]कारमञ्जरीजालकेषु, हूणरमणीकपोललावण्यलुण्टाकेषु विगलितप्रायेषु मधूकस्तवकेषु, प्रियतमनिपीतलाटीदशन[(2)]च्छदच्छायासादरेषु समुन्मिषत्सु पाटलाप्रसूनेषु, मन्देष्वपि मन्दतामाश्रयत्सु मलयानिलेषु, बाल्यमुत्सृजन्त्याः किमपि किमपि[(3)] ग्रीष्मश्रियः स्मितलवेष्विव विरलविरलेषु समुन्मिषत्सु मल्लिकामुकुलेषु, दोलान्दोलनकुतूहले शिथिलतामाश्रयति विलासि[(4)]नीनां श्रयति च स्पृहणीयतामम्भःक्रीडासुखरसे, आबद्ध[३]विन्दुप्रकरतया मन्दमन्दमरविन्देक्षणानां दन्तुरयति स्तनतटान्यनुदन्तुरे घ[(5)]र्मसलिलविसरे, शनैः शनैः प्रौढिमासादयति दिनभर्तुरनतिग्लपितशाद्वलश्या[(6)][F. 2. A]मलिम्नि किरणजाले क्रमेण चोन्मिषति ग्रीष्मारम्भे, प्रमदवनमध्यवर्तिनो धारागृहस्येन्दुमणिमयीं मध्यभूमिकामध्यासीनः कति[(1)]पयैर्विद्वद्भिराप्तैः प्रणयिभिर्नृपतिभिश्चोपास्यमानचरणकमलो महाराजाधिराजपरमेश्वर श्री भोजदेवः सविनयं प्रार्थ्यत;[(2)] यथा– 'देवोऽप्यखिलजनतासुबन्धुः[४] श्रीभासो गुणाढ्यः प्रशस्तगीर्वाणः। तदतिनिविड[५]कौतुकाचान्तचेतसामस्माकं प्रीत्यै व्युत्पत्तये च[(8)] कामप्यपूर्वां व्युत्पाद्य कथां कथयतु स्वामी' इति विज्ञप्तः स्मितपूर्वमिदमभ्यधात् 'एवमेतद्; किन्तु कथा हि कीर्त्यमाना नगरादिवर्णनपु[(4)]रःसराः सौन्दर्यमावहति। न चैतस्याः पुरीतोऽन्या विलक्षणा काचिदप्यस्तीति प्रथममेषैव वर्णनीया भवति। अस्याश्चाधिष्ठातृत्व[(5)]प्रसङ्गेनात्माऽपि भणनीयः। तच्चानुचितमिवास्मादृशाम्।' इति श्रुतस्वामिवचनैस्तैः पुनरपि व्यज्ञप्यत[६]–'यथा एतद्देवो जानाति न तथा[(6)][F. 2. B]स्मादृशाः। इदमखिलैरप्यलङ्कारकारैरभ्यधायि यथा–

"स्वगुणाविष्क्रिया[७]दोषो नात्र भूतार्थशंसिनः"– इति।

तथा हि–मुनिभिरपि वाल्मीक-परा[(1)]शर-व्यासादिभिः, कविभिरपि गुणाढ्य-भास-भवभूति-बाणप्रभृतिभिरात्मगुणाविष्करणमक्रियत। असद्गुणख्यापनं हि दोषाय। यथार्थ[(2)]गुणाख्यानं पुनरनवगीतमेव' इत्यभिहिते तानवादीत् 'भवन्तोऽपि नाविज्ञास्तद्यदि भवता[८]मनवगीतमेतत् प्रतिभासते तदाऽऽवेदयामः; श्रू[(3)]यताम्।

---

† अस्याः कथाया आदर्शभूतायास्ताडपत्रीयप्रतिलिपेः प्रथमं पत्रं नोपलभ्यते। द्वितीयपत्रस्य प्रथमपंक्ताविद्माद्यमक्षरं विद्यते। अतोऽर्थानुसन्धानं विचिन्त्य कल्पनयाऽत्र कोष्ठकगतान्यक्षराणि समुपन्यस्तानि।

१ पसूनतया। २ कण्ठोरितत्स्तवकेषु। ३ अवद्ध°। ४ सवन्धुः। ५ निवड°। ६ व्यज्ञप्यते। ७ °विक्रिया°। ८ भवतम°।

[धारानगर्या वर्णनम्]

अस्त्यत्र निखिलभुवनैकललामभूताद्भुतनिजविभवापहस्तितत्रिदशनगरीविभूतिः प्रतिनिशमुत्तुङ्गसौधचन्द्रशालासञ्चारि[1] पौररमणीवदनेन्दुसहस्रैरेकेन्दुबिम्बमुपहसन्तीव दिवमुल्लसद्विमलस्फटिकोपलवेश्मरश्मिसन्तानैः स्फुरन्मरकतमणिप्रासाद[5] मयूखजालकैश्च निसर्गविरुद्धयोरपि तमश्चन्द्रिकयोः प्रतिविपणीमैत्रीमिव सम्पादयन्ती, विपुलवियद्विलङ्घनश्रमखिन्नवपुषां रवि[6] [F. 3. A] रथतुरङ्गमाणां प्रतिसौधमनिलचटुलैर्ध्वजपटपल्लवव्यजनैः स्वेदसलिलमिव व्यपनयन्ती, जीवितमिव वसुन्धरायाः, सारमिव संसारस्य, सर्व[1] स्वमिव विश्वस्य, विश्वासस्थानमिव सकलसम्पदाम्, आवासभूमिरिव विलासश्रियाम्, आभरणमिव भुवः, आश्रय [इ]व च त्रिवर्गस्य, सर्गशालेव निसर्ग[2] कमनीयकामिनीजनस्य, प्रधानं निधानमिव रामणीयकस्य, निखिलजनलोचनानाममृतरसधारा धाराभिधाना नगरी।

यस्यां च पा[3] ण्डुः स्फटिकवेश्मनामुन्मुखसञ्चयो विशराभः सुभद्राभिराममर्जुनमजनयद्दिशां चक्रवालम्। यस्यां च संवर्ग्यते मरकतमणिकुट्टिमैः, विच्छिद्य[4] ते स्फटिकप्रासादभूमिभिः, जर्जरीक्रियते कनकसौधोत्सङ्गैः, निपीयते पौरनारीवदनेन्दुचन्द्रिकाभिः, आप्याय्यते वातायनोद्गतागुरुधूप[5] धूमजालैः, उपचीयत इवोपवनैः, छिद्यत इव जयकुञ्जरदशनकिरणविसरैः, निधीयत इवेन्द्रनीलमणिभूमिगृहकेषु प्रतिरजनि तमः[6]। [F. 3. B]

यस्यां च सौधोत्सङ्गेष्वरुणमणिकुट्टिमसङ्क्रान्ताः शशधरमरीचयः सौगन्धिकवनभ्रान्तिं प्रतिनिशमुत्पादयन्ति मुग्धव[1] निताजनस्य। या चोल्लसन्तीभिरमलस्फटिकप्रासादपरम्पराकान्तिभिरुपहसतीव त्रिभुवनेऽपि पुरातनान्यखिलनगरसंनिवेश[2] स्थानानि। या च सस्पृहमालोकयतः प्रासादमयमिव भुवनतलं केवलम्, सौधमय इव नूतनः सर्गावतारः, विधेर्दीर्घिकामयमिव म[3] हीमण्डलम्, उपवनमयमिव दिशां चक्रवालम्, पताकामयमिव गगनाङ्गणं प्रतिभासते जनस्य।

यस्यां च स्फटिककुट्टिमेष्वस्तमिता इव,[4] मरकतमणिप्राङ्गणेषु निपीता इव, शोणमणिवेश्मवेदिकाविटङ्कोदरेषु क्रान्तसन्ध्याजलधरा इव, कालागुरुधूपधूमश्यामलेषु[5] स्फटिकवातायनेषु सहरिणच्छाया इव, वलभिकाचन्द्रमणिप्रणालीषु द्रुता इवाभिलक्ष्यन्ते प्रतिरजनि चन्द्रमसो रश्मयः।

यस्यां[6] [F. 4. A] च जातप्ररोहा इव रुक्मनिर्यूहेषु, प्ररूढकाण्डा इव कार्तस्वरकेतुदण्डेषु, पल्लविता इव स्फुरदरुणमणिवेश्मशिखरशिखाशयेषु,[1] कुसुमिता इव निर्मितारुणमणिगणासु काञ्चनहंसपालिषु, फलिता इव प्रोल्लसदष्टापदघटितप्रासादकनककाण्डपिण्ड-

---

१ बिम्बामुप॰। २ ॰ध्वंज॰। ३ ॰साया:। ४ भूधाराश्रयव च। ५ आप्याज्यते। ६ भ्रान्ति।
७ प्राकासादपरपराकान्तिभिरुप॰। ८ संस्पृ॰। ९ स्पटिक॰। १० दूता। ११ निमिता।

केषु,[2] दिवापि ज्योत्स्नायन्ते स्फटिकोपलभित्तिभागेषु निपत्योच्छलन्तः, स्थलनलिनायन्ते सङ्क्रम्योद्भवन्तः कुरुविन्दमणिमेदिनीषु, कैरवा[3]यन्ते विमलमुक्ताफलविटङ्कवेदिकासु निपत्य व्यावर्तमानाः, नीलोत्पलायन्ते शक्रनीलमणिचन्द्रशालासु संमूर्च्छन्तः, बालातपायन्ते[4] विद्रुमरचितासु क्रीडाभवनभूमिषु, दीप्यन्त इव कनकसौधशिखरोत्सङ्गेषु सङ्क्राम्योल्लसन्तः, निर्वान्तीव गारुत्मतरत्नवलभिका[5]सु, आच्छाद्यन्त इव कालागुरुधूपधूमपटलेषु, नगरीसंरक्षणार्थमभितः समुत्पादितसुरचापसहस्रा इवान्योन्य[6][F. 4 B] व्यतिकरितविचित्रभवनमणिमरीचिसञ्चयैः प्रतिदिवसमहिमकरगभस्तयः।

यस्यां तुङ्गसौधोत्सङ्गसङ्गिनीनामङ्गनानां मणि[1]वलयझात्कारसंवलितं सङ्गीतध्वनितमाकर्ण्य च स्तिमिततां भजति हरिणे गमनपर्याकुलो भवति प्रतिरजनि रजनिकरः। ता[2]सामेव नृत्तवशविसंस्थुलोन्नमितभुजलतानां मणिकङ्कणकिरणरज्जुभिर्बन्धखेदमननुभूतमनुभाव्यत इव लाञ्छनकुरङ्गः।

या चान[3]वरतहूयमानमखशतानलोच्छलद्बहलधूमपटलश्यामलितगगनतलतया समुल्लसन्महाधीर (महीधर ?) ज्वालाजटिलितदिक्तट[3]...[4][स]देवाबद्धप्रावृडाडम्बरा। क्वचिदनवरतधर्मव्यापारसञ्चरच्छ्रोत्रियपरम्परापरिगततया पठ्यमानखिलनिगमध्वनिव[4]......[5]याव्याख्यायमानाखिलपुराणेतिहासश्रुतिस्मृतितया च ब्रह्मलोकायते, क्वचिद्यौवनमदमत्त[6] [F. 5. A] कामिनीचरणालक्तकपाटलितस्फटिककुट्टिमतया स्थलेऽपि जलकमलशङ्कामुत्पादयन्ती, प्रतिगृहमनवरतप्रवृत्तसंगी[त][5]......[1][ग]म्भीरनिनादतया अतिबहलनीलकुसुमवाटिकाविटपिश्यामलितभवनोपशल्यतया च शिखण्डिनीनां ताण्डवपाण्डित्यमु[6]......[2]दयन्ती, प्रणयकलहकुपितासु कामिनीषु प्रसादनोपायचतुरदूतीव्यापारबहुलतामुपदिशन्ती, प्रियतमाभिसरणव्यग्रा[7]....[3][ह]रिणीदृशामाभरणसम्पादनाय सखीजनमुत्सुकयन्ती मदनलोकायते। क्वचित् पातालायते भोगिभिर्भुजङ्गैः। क्वचिदमरलोकायते[4] भानुगामिभिर्मरुद्भिः।

यत्र च प्रभञ्जन इव विधृतक्षमः, जलधिरिव विधुततापः, पौलस्त्य इव विभीषणत्यक्तवसतिः, दर्शनिशासमय इव[5] विधुरविरहितः, वसन्त इव रुचिरकाञ्चनारचितशोभः, ग्रीष्म इव प्राप्तशुचिसङ्गमः, प्रावृट्समय[6] [F. 5 B] इवादृष्टोग्रकरः, शरत्समय इव निर्म्मलाम्बररुचिः, तुहिनर्तुरिव सदा समहिमोपचितः, शिशिर इव सर्वदा[8] तापरहितः, माकन्दोऽप्यशोकः,[1] सरलोऽप्यरिष्टः, सुग्रीवोऽपि सुमित्रानन्दनः, विरोचनोऽप्यमृतमयः, परमेश्वरोऽप्यनुग्रः, भूतनयोऽप्यवक्रः, मुक्तामयोऽप्यखिलरत्नाल[2]ङ्कृतः, सकलव्यवहारपेशलः पौरलोकः।

---

१ °करिति°। २ लीच्छन°। ३ विनष्टान्यत्र द्वित्राण्यक्षराणि। ४ विनष्टान्यत्र पञ्चषडक्षराणि ५ विनष्टान्यत्र पञ्चषडक्षराणि। ६ विनष्टान्यत्र चतुःपञ्चाक्षराणि। ७ विनष्टे अत्र द्वे अक्षरे। ८ सर्वदा°।

या च तुहिनशैलेनेव प्रालेयधवलेन, दशकन्धरेणेव स्खलितर्क्षराजेन, विन्ध्याचलेनेव निरु[3]द्धतपनमार्गेण, सर्वतो विचित्रमणिकान्तिसन्तानसंवलितनिजतटाभोगेन, पुरीरक्षार्थमिव सततमधिज्येन, आखण्डलकार्मुकेणेव परिम[4]ण्डलतामुपगतेन, विततघनकपाटोपशोभिताभिरनेकजनसहस्रसङ्कुलाभिः पुरीविलोकनकुतूहलादुपगताभिर्दिग्भिरिवा-[1]........[5]भिश्चतसृभिः प्रतोलिभिः सनाथीकृतेन त्रिभुवनेऽप्यसदृशाकारेण प्राकारेण वलयिता ।

या च क्वचिदुत्तुङ्ग[6] [F. 6. A] [कपि]शीर्षकप्रान्तोल्लसद्बहलपुष्परागकिरणविसरैः सम्पादितदिनच्छायतया सदैवावियुक्तचक्रवाकमिथुनया सदैवोत्फुल्लकमलखण्डया,[1] क्वचित् प्राकारमरकतमणिप्रभाजालबहलान्धकारजनितरजनिभ्रमतया सदैव विकसितनीलोत्पलवनया, क्वचिदरुणमणिविनिर्म्मित[2]शालाट्टालकमयूखच्छुरितसलिलतया मज्जत्पुरविलासिनीकुचकलशकुङ्कुमारुणितयेव, क्वचित् सङ्क्रान्तस्फटिकशालवलयप्रतिबिम्ब[3]तया नगरीविलोकनकुतूहलाकुलितनिर्यच्छेषयेव परिखया परिक्षिप्ता ।

यस्यां च विकचकमलकुमुदकल्हारेन्दीवरपरागपुञ्जपि[4]ञ्जरितपयांसि सज्जनमनांसीवातिस्वच्छानि, दुर्जनमनांसीव दुरवगाहानि, उद्दण्डपुण्डरीकखण्डोड्डीनमधुकरमधुरझङ्कारहारीणि, क्रीडामज्जत्पु[5]रजनविलासिनीकुचकलशगलितमलयजरसामोदसुरभीणि, सौगन्धिकगन्धलुब्धमधुकरश्रेणि[6][F. 6. B]श्यामलितोपान्तभागानि, स्फटिकमणिशिलासु स्नानागतपौरनारीजनप्रतिबिम्बतया जलक्रीडार्थमुन्मज्जन्तीभिः पातालकन्यकाभिरिवा[1]धिष्ठितानि, प्रतिरजनि मदनालसचक्रवाककामिनीभिः प्रियतमभ्रान्त्या सस्पृहमालोक्यमाननिजप्रतिबिम्बकानि, मुकुलितकुमुद[2]कोशकोटरान्तनिलीनमधुकरतया दिवसकरभयात् प्रतनुतां गतेनान्धकारेणेव संश्रितानि, भूरुहकमलिनीदलच्छायानिलीनाभिर्म्म[3]रालमालिकाभिर्दिनकरकरोपमर्दभीताभिर्विकचकुमुदकान्तिभिश्चन्द्रिकाभिरिव निषेव्यमाणोपशल्यकानि, अगाधातिस्वच्छसलिला[4]न्तर्दृश्यमानसफरग्रासगृध्नुतया मुहुर्मुहुर्दत्तविफलफालैस्तदप्राप्त्या वञ्चमानैर्मुग्धबककुलैरुपसेव्यमानानि, सविषाण्यप्यमृत[5]स्वादूनि, प्रवृद्धान्यपि समकरचिह्नानि, सकमलान्यप्यकमलानि, द्विधापि शतपत्राधिष्ठितानि, द्विधापि सवनानि, द्विधापि कुवलयम[6] [F. 7. A]नोहारिणि, द्विधापि विततानि, क्वचिद्विकसितो[1]द्दण्डपुण्डरीकखण्डतया हसन्तीव, क्वचिदमन्दमारुतान्दोलितो[1]द्दण्डरक्तोत्पलतया नृत्यन्तीव, क्वचिद्वीचिवलयान्तर्गतविकचेन्दीवरतया सभ्रूक्षेपात् कटाक्षाक्षीपूर्न्[4] विक्षिपन्तीव, क्वचिदनल्पलहरीसंघ[2]ट्टजर्ज्जरितसलिलोन्मृष्टसीकरासारतया धूलिमुत्सृजन्तीव, क्वचिदुभयतो विवर्तमाननिविडमारुताभिघट्टिततरङ्गोद्भटध्वनितेना[3]रटन्तीव—इत्थमुन्मत्तचेष्टितमिवानुकुर्वन्ति सरांसि ।

---

१ विनष्टे अत्र द्वे अक्षरे । २ वर्हकमलिनी । ३ °तोदण्ड° । ४ कटाक्षाक्षिक्षु ।

यस्यां च क्रीडापुष्करिणीवीरविलासोद्यानप्रभृत्यनेकरमणीयसंनिवेशायां नन्द-(4)नवनमध्यवर्तिविमलमणिनिर्मिताासु पर्यन्तभित्तिषु प्रतिफलितमूर्तितया दिवसकरताप-भियेवातिसुकुमारान्[1] शरणागता(5)नन्तःप्रवेश्यारक्षद्विवोपवनपादपान्, अनेकधारासहस्र-सम्पातजन्मना परितः समुत्सर्प्पता शैत्येनावरभङ्गभयाद् दूरादेव[2] प्रवि (6) [F. 7. B] [श]तो जनस्याभ्युत्थानमिव प्रतिदिशं कुर्वाणम्, उपरितनविटङ्कवेदिकास्वभितः समुल्ल-सन्तीभिर्मरकतमणिकान्तिभिर्दूरत एव निखिलभुव(1)नसन्तापकारिणां तपनतेजसां विनि-वारणाय वियति वारिदवृन्दानीव निर्म्मापयद[3]सितमणिनिर्म्मित[4]तयोरुभयभागयोर्द्वारस्य(2) प्रतिविम्बितो(?) विपिन[5]पल्लवव्याजात् प्रविशतो जनस्य सन्तापज्वलनमाच्छिद्य बहिरिव स्थापयत्, सव्या[पा]राभिरचित[6]मणियन्त्रपुत्रिका(3)भिः पुरातनस्य वेधसस्त्रिभुवनेऽपि सृष्टिप्रपञ्चमिवोपहसत्, आस्थानभवनमिव वरुणस्य, सङ्केतनिकेतनमिव शिशिरसमयस्य(4), मङ्गलगृहमिव हिमाचलस्थलीदेवतानाम्, अस्तमयस्थानमिव ग्रीष्मोष्मणः, विलासमन्दिर-मिव मकरकेतोः, क्रीडागारमिव शृङ्गार(5)सागरस्य, प्रवृत्तिस्थानमिव प्रावृषः, उत्पत्ति-पत्तन[7]मिव व्युत्पत्तेः, सर्वस्वमिव रामणीयकस्य, विलासम (6) [F. 8. A] णिदर्प्पणो विदग्धता[8]याः, वाहेयक(?)मन्दिरं विलासानाम्, अतिशिशिरतया कर्पूरक्षोदैरिव निर्म्मितम्, हिमानीभिरिव विरचितम्, हिमांशुश(1)कलैरिव निष्पादितम्, गन्धाम्बुभिर्जनितातिसुरभि-तया च बकुलकुसुमामोदैरिवोत्पादितम्, कक्कोलफलक्षोदैरिव निर्म्मितम्, ल(2)वङ्गकुसु-मैरिव जनितसंनिवेशम्, एलाफलरसैरिव विहितधारम्, सर्वतः प्रसृतवारिधारासहस्रतया विधातुर्वारिमयीमिव सृष्टिं(3) प्रदर्शयत्, अगम्यं[9] दिनकरकरा[10]णाम्, अदत्तप्रवेशं सन्ता-पस्य, अनभिभवनीयं विरहिजनाकल्पकस्य, दुःप्रेक्ष्यं विरहिणीविरहदावद(4)हनस्य, शैत्य[11]स्यापि शिशिरोपचारस्थानम्, सुखानामपि सुखायतनम्, रामणीयकस्यापि रामणीय-कम्, सर्वतः समुद्गतानां परस्परप्र(5)हतिविस्फुटनविसृताण्र्णसां धारासहस्राणां परितः समुल्लसितसीकरासारतया कर्प्पूरक्षोदमिव दिक्षु विक्षिप(6)त्, [F. 8. B] चन्द्रमणि-घटितजलयन्त्रपुत्रिकानिष्यन्दहेतोर्ज्योत्स्नामिव विकिरत्[12] मिहिकानिवहमिव, समुद्गमद्धवल-मणिमयूखसंवलितसलि(1)लतया मलयरजसमयीरिव धाराः समुद्गिरद्, विस्फुटितकमल-भरभग्नोपरितनकमलिनीमृणालभङ्गेभ्यो विनिर्गतानि विसतन्तु(2)सूत्राणीव धाराशतानि विभ्राणम्, स्तम्भस्तम्भशीर्षकपट्टसालभञ्जिकानां[13] परस्परसुसंहततया सु[सं]स्थानतया निविडसन्धिबन्धतया च नानार(3)त्ननिर्म्मितमप्येकरत्नोपलघटितमिव[14] भुवो निर्गतमिव [15]कृत्रिममपि चाकृत्रिममिवोपलक्ष्यमाणम्, निधानं वृत्तेः, उद्गमस्थलं[16] सलिलधा[रा](4)-लतानाम्, आवासभवनं भुवनश्रियः, [17]प्रमदवनं प्रमोदस्य, विकचकाञ्चनकमलकोशकोटर-

१ °कुमारान्तःशरणा° । २ °देवे । ३ °पदाद । ४ निर्म्मिततयो° । ५ विपन° । ६ °रचितो मणि° । ७ °पतन° । ८ °धतया. । ९ अगम्य । १० °वाराणम् । ११ स्यैतस्यापि । १२ विकिरिन् । १३ भंजिकान्य । १४ °तनिव । १५ भृत्रिम° । १६ रूद्गमस्थल । १७ प्रसद° ।

विनिर्गताभिस्तदंशुसंवलितमूर्तित[1]....[(1)]कारगौरीभिरम्भसो धाराभिः कुङ्कुमरसविसरमिवोत्सृजद्, अरुणमणिपट्टप्रान्तप्रवृत्तमनवरतमसृणधारासन्ताननतया मु[3]...[(6)] [F.9. A] परितः प्रालम्बानिव प्रकटयद्, उत्पत्य[5] निपतन्तीनां सलिलधाराणां स्फुटितस्थूलानवरतनिपतज्जलकणतया अपरमिव मु[6]....[(1)]ताकरमुत्पादयत्, मरकतमणिप्रभाश्यामलितगगनतया यन्त्रपुत्रकप्रहतमुरजोन्मुक्तमन्द्रमधुरध्वानतया अनवरतनि [पतत् स][(2)]-लिलधारान्धकारितदिगन्तरतया च जनितजलद[7]भ्रमान् आवद्धमण्ड[8]लान् उपवनशिखण्डिनस्ताण्डवयद्, असितमणिकान्तिजालकैरुल्लस[द्भि][(6)] र्व्यतिकरितव[9]पुषः सकालागुरुधूपधूमा इव सलिलधाराः समुत्[10]सृजद्, यन्त्रपुत्रिकाकरतलोद्गताभिरम्भसो धाराभिस्त्रिभुवनविजयो-[(4)]द्यतस्य स्मरनरपतेर्ज्यावल्लीसहस्राणीव निर्म्मापयद्, राकाशशाङ्कमण्डलमखिलजननयननीलोत्पलानाम्, वारुणास्त्रसदनं[11] मन्म[(7)]थस्य, नि[12]वृत्तिक्षेत्रमिन्द्रियग्रामस्य, खनिः सुखानाम्, आस्पदमानन्दस्य, मन्दिरं सुन्दरतायाः, क्वचिद् विकचकृत्रिमाम्भोजिनी[13]-मध्यमध्यासी[(6)] [F. 9. B]नाभिर्धवलमणिमयीभिर्मुग्धमरालिका[भिः] विसकाण्डभ्रमादिव विदश्यमानधाराजलम्, क्वचिद् विकचकुमुदकाननच्छलेन हसदिव, क्वचित् क्री[(1)]डासा[14]रिकोल्लासितभुजलताभिर्मणियन्त्रपुत्रिकाभिर्नृत्यदिव, क्वचिद् विकचसौगन्धिककर्णिकाभ्यर्णव[15]र्तिभिरसितमणिनिर्मितैर्गुञ्जद्भिः[(2)]र्यन्त्रमधुकरमिथुनैर्गायदिव, क्वचिद् दिवापि चन्द्रातप[16]भ्रमात्तर्पतरलितमनोभिर्विवृतचञ्चुपुटैरु[17]पवनचकोरकैराचम्यमानस्फटिक[(3)]स्तम्भकान्तिसन्तानम्, क्वचित् पत्रमकरिकानेत्रप्रान्तेभ्यः, क्वचिदधोमुखमयूरीमुखेभ्यः, क्वचिन्मणिमययन्त्रपुत्रिकापयोधरद्वन्द्वेभ्यः, [क्वचि][(4)]न्मज्जनोत्ती[18]र्णस्वर्णपुत्रिकानिश्च्योत्यमानकबरीवा[लक]लापप्रान्तेभ्यः, क्वचिन्मणिमयविलासिनीनखमुखेभ्यः, क्वचित् प्ररुदितवा[19] .. ....[(5)], क्वचित् यन्त्रवृक्षकं प्रत्यावद्धफालस्य कपिकुटुम्बकस्य वदनविवरेभ्यः, क्षितितलाद् भित्तिभागेभ्यो भित्तिनलिनीवामल[20]........[(6)] [F. 10. A] उपरितनकमलिनीभ्यो मणिपुत्रिकाभ्यः स्तम्भेभ्यः स्तम्भशीर्षकेभ्यश्च द्वित्रिविसिनीसूत्रतन्तुसंवलनमांसलाः सर्वतो विनि[21]........[(1)]राविश्राणम्, अदभ्रैर्विविधमणिकान्तिजालकैरिन्द्रचापसहस्रनिर्म्माणार्थमपरमिव परितो विचित्रवंशीवनमुत्पादयत्[22],...[(2)][मरक]तमणिस्तम्भोद्गतैः किरणमञ्जरीजालकैरावद्धजलधराडम्बरमन्तरान्तरोल्लसितैर्विसारिभिः शोणमणिमयूखदामभिः सम्पादि[ताचि][(3)]रप्रभाविलसितमनवरतनिपतद्धारासहस्रोल्लसितध्वनितयाऽन्धकारितदिक्तटतया च वर्षासमयमिव विडम्बयत्, क्वचिदङ्गणवापि[का][(4)]पुष्करिणीनामन्तरुन्मज्जन्निमज्जन्तीभिर्वालशफरिकाभिर्विप्रलभ्यमानकृत्रिमबककुटुम्बकम्, क्वचिद्

---

१ °ताभिमूर्द्दंशु°। २ विनष्टान्यत्र त्रीण्यक्षराणि। ३ विनष्टान्यत्र द्वित्राण्यक्षराणि। ४ न्यरित.। ५ °त्पहत्य°। ६ विनष्टान्यत्र त्रीण्यक्षराणि। ७ °दुलद°। ८ °मद्वालान्°। ९ ववपुषः। १० समुत्त्र°। ११ °मदनं। १२ निवृत्ति°। १३ °म्भोजनी°। १४ °सारको°। १५ °वर्धिभि°। १६ °तपत्रमा°। १७ उपवम°। १८ °नोतीर्ण°। १९ विनष्टान्यत्र चतुःपञ्चाक्षराणि। २० विनष्टान्यत्र चतुःपञ्चाक्षराणि। २१ विनष्टान्यत्र चतुःपञ्चाक्षराणि। २२ विनष्टे अत्र द्वे अक्षरे।

निमज्जनोन्मज्जनैः दृश्यादृश्यबाल[6]यन्त्रकमठम्, क्वचिद् दिदृक्षारसकुतूहलाकुलिताभिरपि मत्स्या[१]ङ्गनाभिरनिक्षिपन्तीभिश्चरणकमलमीषत्त्रासादिवावलोक्यमानोन्म[6] [F. 10. B] ज्जद् यन्त्रमकरम्, क्वचिदन्तःस्थितानां भित्तिकमलिनीकुड्मलानां विकासार्थं बालातप-च्छेदानिव शोणमणिकिरणजालकान्युद्वहत्, परस्प[1]रप्रतिफलितमूर्तितया सम्भूयेव भारसमुद्वहद्भिरन्योन्यकल्पितावष्टम्भैर्मणिस्तम्भैरध्यासितमध्यभागम्, अतिमनोरमतया कौतु[2]काक्षिप्तहृदयैरिवानिमेषदृष्टिभिः परितो भारपुत्रकैरप्यवलोक्यमानम्, विचित्रं तौर्यत्रिकमारचयद्भिर्यन्त्रचारैरतिविदामपि[3](?)[२]चित्तभ्रममुत्पादयद्, विचित्रयन्त्रदर्शनो-द्भ्रान्तचे[३]तसो भित्तिघटितविकसितसितसरोजव्याजादुपहसदिवातिविचक्षणानपि प्रेक्षकान्, सा[4]न्द्रमृगमदपङ्कोपरुद्धकलाः(?) कर्पूरक्षो[द]सिकतावतीरनच्छमलयजद्रवसुरभिताम्भः-शोणमणिमञ्जरीविसंवलितमरकतमयूखकमलिनी[5]वनाः परितः परिसरक्रीडानदीर्बिभ्राणं यन्त्रधारागृहकमुन्मदयति मनांसि पौरलोकस्य ।

यस्यां च सततातिनीलतया बहलच्छायत[6][F. 11. A]या चागणितदिवाकर-करैस्तमोभिरिवाधिष्ठितानि, अनवरतमुद्भिद्यमानाभिनवपल्लवतया सदैव पौरपुरन्ध्रिजना[४]-वलोकनव्यक्तिभूतानु[1]रागैरिव तरुभिरलङ्कृतानि, मधुरमधुकरझङ्कारकोलाहलच्छलेन मकरध्वजविजयराज्यघोषणमिव कुर्वाणानि, कुसुमावचयार्थ[2]मितस्ततः सञ्चरन्तीभिः सततसन्निहितवनदेवतानीव पौररमणीभिरुपवनानि ।

—इत्यभिधाय 'रे यन्त्रपुत्रक ! यद्यप्यसत्परिप[3]दः सम्मतं तथापि निजगुणा-विष्करणमवगीतमिव प्रतिभासते । तद् राजवर्णनं भवानेव भणतु'— इत्यभिहितस्तैर्विस्म-यस्तिमितलोचनैरासन्न[4]वर्तिभिः प्रणयि[५]भिरालोक्यमानः स भणितुमारेभे ।

[यन्त्रपुत्रकभणितं धाराधीशभोजदेववर्णनम्]

अस्ति तस्यां प्रणतसकलभूपालमौलिमालारुणमणिमरीचिनिचयपा[६]टलितपाद[5] पीठो निजभुजो[७]द्दलितदुर्म्मदरिपुविलासिनीनयनबाष्पसलिलसेकैरनवरतप्रवर्ध्यमानकीर्ति-लतावितानोऽसितनिस्त्रिंशप्रहार[6] [F. 11. B] विदलितरिपुकुम्भिकुम्भस्थलोच्छलितैर्दि-वापि मु[८] ❀ .... [1]
भिर्मु[९]कुटकोटिसङ्घट्टविगलितमाणिक्यनिकर ❀ .... [2]
इव करवालां(?)गारक[१०] इव वसुधानन्दनः, बुध[११] इव राज ❀ ....शुरप्रभवः राहु[3]-रिव ग्रस्ततेजस्विमण्डलः, केतुरिवाद्भुतोदयः, नवग्रहम❀. ....कृतनितम्बाभोगा[१२][4]-

१ मुत्सङ्गनाभि° । २ चौरतिविढत । नामयि चित्त° । ३ सेतसो । ४ °जमाव° । ५ प्रणसिभि° । ६ पातलित । ७ निजभुवनोद्द° । ८ द्वादश (१२) अङ्काङ्कितस्य पत्रस्य त्रुटितत्वादिमान्येव वाक्यानि पठ्यन्ते । यत्र एतादृश- '❀' फुल्लिकाकारोऽस्ति तत्राग्रे समग्राऽपि पंक्तिर्विनष्टेति सर्वत्र ज्ञेयम् । ९ मकुट° । १० कला-वालंगारक° । ११ रुध° । १२ °भोगा° ।

भिरामायाः[१] भूमेरेकभर्ता,समरश[२] तदुर्ल्ललितदोर्दण्डचण्ड ❀..........कीर्तिमिषाने[३][(5)]-
[४]..........पवित्रितत्रिलोकीतलो यौवनमदरुद्धक[५] ❀. ....[(6)] [F. 12. A]
........लावण्यपीयूषसलिलो निस्त्रिंशसलिलनिर्मग्न[६] ❀..............[(1)]
षु प्रतिभटेषूद्भटभ्रुकुटिभीषणललाटपट्टदुःप्रेक्षणी ❀..............हराट्टहासमि[(2)]-
व त्रिभुवनं कुर्वाणो गीर्वाणसुन्दरीमुक्तसुरकुसुम सं ❀..............लः सहेलम[(3)]-
सकृदपि सकृदिवाकृष्टस्य कोदण्डमण्डलस्य मध्य ❀........ .... सतताविष्कृ[(4)]-
तसुदर्शनोऽपि दुर्दर्शनः, परेषामरविन्दविष्टर ❀..............[(5)]
भिरपि विलासिनीभिर्नयननीलोत्पलदलैर्म[७] ❀ ....[(6)][F. 12. B]
शङ्कुकीलनाकल्पकोन्माथ[८]व्यथिताभिरुत्तुङ्गस्तन[९]भराभोगभित्तिषु समुन्मिषद् घनसारसान्द्रेण
चन्दनरसेनालिख्यालिख्य – 'निर्दय[(1)] स्त्रीवधपातकादपि न बिभेषि' – इत्याद्यनेकविधमनु-
गृहमङ्गनाभिरहरहः[१०] समुपालभ्यमानः, मानिनीमानद्रुमोन्मूलनमकरध्वजैकविजय[(2)]-
कुञ्जरः, शौरिरिव मदनजनकः, कनककान्तिच्छुरितमरकतप्रभाभिरामदेहः[११], प्रतिदिवस-
मनवरतमवनमतां नरपतीनां मुकुट[(3)]तटकोटिविटङ्कवेदिकोल्लासिभिर्मरकतमणिमयूख[१२]-
जालकैरेतदीय[१३]करकमलानां मुकुलतामापादयत्सु[१४] निजचरणनखच[(4)]न्द्रेषु सम्पादितहरि[१५]-
णच्छायः सच्छायतः समदगजघटनापाटनपाटलितासिपल्लवभृतो भुजद्रुमात् प्रतिदिवस-
मुल्लसत्सुरभियशः[(5)]कुसुमसञ्चयः समरनिहतावनिपतिविलासिनीनां बाष्पाम्बुकलुषिते-
ष्वलकावरुद्धेषु कपोलस्थले[(6)] [F. 13. A] ष्वतिव्यक्तीकृताशिवक्रमः, क्रमवतामग्रेसरः,
अग्रगण्यः संग्रामविजयिनाम्, त्रिभुवनाभिरामो राम इव पृथुबलप्रलम्बारातिविदलन[(1)]-
स्तिमितक्षीरोदवीचीनिचयधवलधामभिर्यशःपूरपटलैर्धवलितत्रिभुवनैकभावनः, प्रसवभूमि-
रत्यद्भुतानाम्[१६], उन्मदकरिकुम्भकूट[(2)]कुट्टाकविकटकरवालनखरो नृसिंहः, चपलराजलक्ष्मी-
करेणुकालान[१७]पृथुभुजस्तम्भः त्रिदशराज इव अहितापकारी, भार्ग्ग[व] इव नि[(3)]र्मूलिता-
खिलक्षुद्रक्षत्रियः प्रकटितधनुर्वेदविद्यारहस्यश्च, भृगुरिवासिधेनुविद्यालतानामेकभवनम्,
भुवनभारोद्धारक्षमः क्षमा[(4)]भृतां भर्ता **म हा रा जा धि रा ज प र मे श्व र श्री भो ज दे वो ना म।**

यश्च[१८] प्रभवो[१९] धर्मस्य, आश्रयः सत्यस्य, कुलगृहं कलानाम्[२०], क्षेत्रं[(5)] क्षत्राचारस्य,
प्रमदोद्यानं विद्यालतानाम्, निधानं नीतेः, जीवितं शौर्यस्य, वसतिर्विलासानाम्[२१],आकरः
करुणायाः, बान्धवो वैदग्ध्यस्य[२२][(6)] [F. 13. B][२३].............. ❀ रसस्य, धौरेयो
धनुर्धराणाम्, अग्रणी गुणवताम्। यस्य वि[(1)].......... ❀ यु कुम्भिकुम्भस्थलोच्छलित-

१ °रामाया भूमे°। २ °शित°। ३ °र्तिनिषाने°। ४ विनष्टान्यत्र ६ अक्षराणि। ५ विनष्टान्यत्र ४ अक्षराणि। ६ निमग्न। ७ °हनैर्मै°। ८ °ल्पकान्माथ°। ९ °स्तव°। १० °भिरनुरहः। ११ °देवः। १२ °मणिर्मयूख। १३ °रेनदीय°। १४ °मापदयत्सु। १५ °हरण°। १६ °मिरित्य°। १७ °कालनृपृथु°। १८ यस्य। १९ प्रभावो। २० कालानाम्। २१ वसतिविला°। २२ वैदग्ध्यस्य। २३ चतुर्दशाङ्काङ्कितस्य पत्रस्योत्तरार्द्ध एव प्राप्तः। तस्मिन्निम्नावतारिताः पंक्तयः परिपठ्यन्ते।

मुक्ताफलमालाच्छलेन प्रति[1] ....❀ रामापरपुरुषानिसर्गानुरागिणी नियतमेकपत्नी[2] ....❀ कृशिमानमानीयन्त प्रतिपक्षलक्ष्मीविजृम्भितानि । यस्य[4] ....❀ वदनमुन्निद्रकुवलयदलदामदीर्घोऽकृत्रिमक्षाम[1] (?) वक्षस्थ[5] ....❀कृतिमतिरूपवयोनिर्जितमकरध्वज[6] [F. 14 A]........❀ तिजरद्भवीसुरभिरभू❀.............................[7] क्षणेरधस्तनो ब्रह्माण्डभाग इव कालानलस्य, जलदमिव[3] ❀..............[8] मोकः प्रतापहुतवहस्य । यश्च प्रवितरन् प्रजागरनुन्मूल ❀............[9]कम्पयन् वपुर्नक्तंदिनमधिवसति हृदयानि वनजदसकल्पि (?) ❀...........[4] तेरत्यर्थोन्नतिभृतः समुन्नतवंशाद्विबुधजनैसेव्यमान ❀..............[5]द्रावधि भगवती सरस्वती । यश्च रोहणाचल इव मणिग ❀...........[7][F. 14. B]....न, क्षीरोद इव वीचिनिचयेन, गगनाभोग इव तारकनिकरेण, त्रिदशतरुरिव कुसुमनि[व[11]]हेन, फणिपतिरिव फणाचक्रवालेन[6], अम्बुजाकर इव मृणालवलयेन, निखिलभुवनस्पृहणीयेनाहि[म]धवलेन सङ्ख्यातिगे[7] नामोदिना मेदिनी[8] ....[रक्ष ?]णक्षमेण, ह्लादिना गुणकलापेनालङ्कृतः । यस्य[9] चातिप्रज्ञाप्रकर्षमालोचयतां विपश्चितां गिरिर्न[10] (रि न?) गरिमाणमारोहति गुरुः[11], न प्रति[12] ....[13][भामते प्रतिभा?]वान् भार्गवो, नोद्धवमति[13] वर्द्धयत्युद्धवः[14], अयते[15](?) न प्राज्ञगणनां चाणक्यः, न कुशाग्रीयबुद्धितामधिश्रयति धर्मकीर्तिः । यस्य च कृपा[1]णं

उज्ज्वलवैडूर्यसोदरच्छायसलिलमुल्लसद्विपुलपुष्कराभिरामयोमसमुद्भवत्कुमुदमधिकविकसत्कुवलयश्रीकमलकमलिनीदल[1] श्यामलमगाधम्, सर इव परद्विपघटाभिरपि दुरवगाहम्, सततमाश्रयति[16] शतशः सङ्ग्रामसीम्नि[17] विजयलक्ष्मीः । यस्य चानुपमस्वैभवानि[6][F. 15. A] र्म्मिते शोणमणिमरीचिसञ्चयोद्भासिनि भास्वताप्य[18]नतिक्रमणीये रमणीयतायावम (?) इयलाघवमुल्लङ्घनीये परैरेकपुर इव पृथिव्याः[19] प्राकारतां कलयति प्रतापे, परिखाश्रियमाश्रयन्त्यगाधाः परितश्चत्वारोऽपि रत्नाकराः । यस्य चन्द्रातपायितमप्रविष्टेन्दुकिरणविस[2] ......[19]लोदरेषु, मलयजरसच्छटायितं[20] विरहिणीतनुलतासु, डिण्डीरपिण्डायितमम्बुराशिलहरीषु, सितदुकूलायितमासाव[3] ......[21]सरित्पूरायितमाकाशवर्त्मनि, पुण्डरीकखण्डायितमखिलसलिलाशयेषु, स्फटिकोपलायितमचलमेखलासु, सितविता[4][22] [नायि]तं ब्रह्माण्डमण्डपाभ्यन्तरे, विततसितपटायितं प्रवहणव्रातेषु, समुन्मार्जितद्रविडीदन्तकान्तिसोदरैरुन्निद्रकुन्दच्छदच्छायाबन्धुभि[1] ....[23]र्निबन्धप्रसरैर्यशोभिः । यश्च गिरिराज इव त्रिदशसरितः, शशधर इव ज्योत्स्नायाः, हराट्टहास इव[6] [F. 15. B] विशदकान्तिसम्पदः,

१ परमापुरुष° । २ °दीर्घोक्कमक्षाम° । ३ °जलदमिव° । ४ °जननसेव्य° । ५ विनष्टान्यत्र त्रिण्यक्षराणि । ६ °वलेन । ७ संख्यातियेन । ८ विनष्टान्यत्र द्वित्राण्यक्षराणि । ९ ये । १० निरिर्नगरि° । ११ गुरु । १२ विनष्टान्यत्र चतुःपञ्चाक्षराणि । १३ नोद्धवमजि° । १४ °त्युद्धधः । १५ अयवि° १६ °माश्रयविशतपी । १७ °सम्नि । १८ °ताव्यनति° । १९ विनष्टान्यत्र पञ्चाक्षराणि । २० °छटापितं । २१ विनष्टान्यत्र चतुःपञ्चाक्षराणि । २२ विनष्टान्यत्र चत्वार्यक्षराणि । २३ विनष्टान्यत्र त्रीण्यक्षराणि ।

क्षीरोद इवामृतकरकलायां[1] ❀.................[(1)]अवदातरोचिषः[2] कीर्तेर[3]-भूत् प्रसवभूभिः। यस्य च चरण ❀.................[(2)]दर्चनपतिमुकुटकोटिपत्रसङ्गेषु गारुन्मतर ❀.................[(3)]दयन्ति चामरग्राहिणो विलासिनीजनस्य। ❀...
...............[(4)]..........दजलास❀.................
[(5)] [F. 16. A] ताश्चर्यमजनयदमीषां राजलक्ष्मीः। यस्य च ❀...............[(1)]रादै-रावतगण्डकण्डूयनोन्मथितो हरिचन्दन ❀.................[(2)]श्वखुरोत्खन्य-मानस्फटिकशिलासङ्क्रान्तोद्यद ❀.................[(3)]रायसञ्चलितप्रस्थसन्धि-बन्धाद्रजनिचरबलावलोक ❀.................[(4)]वेलासलिलसीकरासारैरनव-रतसंसिच्यमान ❀.................[(5)] [F. 16. B] ❀.................
.........[4]भिः समन्ततः सेव्यमानचन्दनलताभवनातप[(1)]❀.................
तोपलक्षमाणकनकशिखरग्राव्णः स्मरशरनिकर[(2)]❀................. राद्भूतः समुत्पादैरंशुभिः स्पन्दमानचन्द्रमणिशि[6][(3)]❀................. दिवसकरकिरणजाल-च्छुरितदलतया सततमिव पल्ल[(4)]❀................. गमापीयमानोत्तुङ्गशिखरनि-राम्भसः रभसावतीकदि[(5)]❀................. ती चः (?) शीलोच्चैयात्[7]क्रीडाधन-विहरणोद्यतमृडानीचरणमुद्रा[(6)] [F. 17. A] ❀................. रायमाणध्वन-द्गम्भीरजलदपटलामन्दमारुतान्दोलनप्रचल[(1)]❀................. खिन्नकिन्नरीगीय-मानत्रिपुरविजयावदातमुखरितनिकु[(2)]❀ .... भरितकुञ्जोदगल्लीलावन-विहारप्रवृत्तवित्तेश्वरविला[(3)]❀................. स्फटिककटकादावस्फुटिकाचलाद्विविध-मणिकान्ति[(4)]❀................. स्वैरमाज्ञा विचरति। यं च सच्चक्रनन्दकं कुवलयाभि[(5)]
❀................. कृतबलिराजं पुरुषोत्तमं सततमासेव[(6)] [F. 17. B] ते श्रीः[?]
—इत्यभिधाय विरतवचसि यन्त्रपुत्रके स महीपतिः स्वयं कथयितुमारभत[8]।

[कथानायिकावर्णनम्]

अस्ति च तस्य राज्ञः सकलजनमनोहारिरूपसम्पदधिदे[(1)]वतेवायतनमेकं मकर-केतो[ः], सौन्दर्यनिर्जितत्रिदशसुन्दरीसौन्दर्यसम्पत्तिः, सततमुल्लसतो वदनचन्द्रमसः परि-स्फुरत्[9] कान्तिजा[(2)]लेन प्रतिहतप्रसरमग्रतस्तिमिरनिकरमिव पश्चान्निभृतनिलीनं केशपाश-मुद्वहन्ती, अष्टमीचन्द्रशकलानुकारिणा ललाटफलकेन मल[(3)]यजरसनिर्म्मितमतनुवृत्तिं विशेष[10]कमायतनासावंशदण्डमाननश्रियस्त्रिभुवनविजयिना रामणीयकेनार्जितं[11] सितातपत्र-मिव च द[(4)]धाना, स्निग्धाञ्जनश्यामले तरुणजनलोचनालिभिरनवरतमुपास्यमानकटाक्ष-

---

१ अत्र षोडश (१६) अंकांकितस्य पत्रस्योत्तरार्द्धस्य त्रुटितत्वादिमान्येव वाक्यानि परिपठ्यन्ते।
२ सोचिषः। ३ शकीर्तिर°। ४ अत्र सप्तदश (१७) अंकांकितस्य पत्रस्योत्तरभाग एव प्राप्तः। ५ तस्मिन्निमान्येव वाक्यानि परिपठ्यन्ते ६ स्पंदसान°। ७ शीलोचया°। ८ कथितुमरभत। ९ °स्फुरत्य। १० विशेपणं। ११ °केत्तर्जितं।

कुसुमस्तबके जनितगुरुमदनफलतयेव किञ्चिदा न[1]तप्रान्ते भ्रूलते बिभ्राणा, अन्तःसञ्चरत्[2] तरलमधुकरेण विकसितसरोजयु गलेनेव[3] [F. 18. A] नयनयुगलेन विराजमाना, कलङ्कमपाकर्तुं[4] द्विधाकृतेन शशिमण्डलेनेव कपोलफ[5]लकद्वयेन द्योतमाना, शिरीषकुसुम-सुकुमारेण तरुणजनहरिणग्रहणनिपुणेन मदनव्याधवागुरापाशेनेव श्रवणपाशद्वन्द्वे[6]न रोचमाना, ईषदुन्नताग्रेण मकरध्वजवीणाकोणानुकारिणा नासावंशेन भ्राजमाना, रतिवल्लिपल्लवेन रागसागरप्रवालग्रन्थिना प[8]क्वबिम्बी[7]फलपाटलेन दशनच्छदेनोद्भा-समाना, रेखात्रयविराजिना कम्बुनेव कलस्वनेन, मदनद्रुमकन्दलेनेव कोमलेन कण्ठ-कन्दलेन,[4] कमनीयतामाकलयन्ती, क्रमापचीयमानवृत्ततया स्निग्धमांसलतया चाति-मनोरमे मृणालभ्रान्त्या स्फुरितमसृणनखमयूखमञ्जरीके[5]शरश्रेणिभ्यां विकचरक्तोत्पला-भ्यामिव हस्ताभ्यामाश्रिते कोमलतया समुपहसितबिसलते बाहुलते दधाना, ईषन्निमग्नचू-चुकेनो[7][F. 18. B]त्तुङ्गेन सुवृत्त पृथुलेन रतिसुखनिधानकलशयुगलेनेव स्तनयुगलेन शोभमाना, मीमांसाकुविचारेणेवातिदुरूहेणात्युत्तुङ्गस्तनभरान्तरिततया सकलजन[1]स्पृह-णीयं दृष्टिविषयमप्राप्नुवतेव कृशतामागतेन कृशेनापि स्वीकृतवलिना तनुनाप्युत्तुङ्ग-पयोधरभरधारणक्षमेण मध्यगतेनाप्युप[2]रि तिष्ठता सर्वरमणीयानां मध्यभागेनालङ्कृता, मकरध्वजगन्धसिन्धुरस्य क्रीडामज्जनह्रदेनेव गम्भीरेण नाभिमण्डलेन भूषितमध्यभागा, स्तनकुम्भ[3]शालिनो यौवनमतङ्गजस्य विगलितया मदलेखयेव स्मरधनुर्लताजीवयेव परस्परौपम्यदानार्थमिव रोमराज्या विभक्ततनुमध्या[4], रतिक्रीडापर्वतरत्नशिलामिव विशालां मदनकरिणो विहरणस्थलीमिव नितम्बस्थलीं कलयन्ती, विपरीतोपहितकनक-कदली[5]काण्डानुकारिणा दुर्दमदनद्विपालानस्तम्भद्वयसोदरेणोरुयुगलेन प्राप्तपरभागा, वृत्तानुपूर्वा[6]भ्यामनतिसरलाभ्यां कोमलतया विजितकदलीकाण्डलाव[7][F. 19. A] ण्याभ्यां जङ्घाभ्यामुद्भास[1]माना, वदनेन्दुकान्तिनिर्जितसरोजाकरैरुपायनीकृताभ्यां सरो-रुहाभ्यामिव चरणाभ्यामधिकजनितशोभा, सुवृत्तया[2]त्यर्थमुज्ज्वलया समस्तावयवालोक-नार्थं कन्दर्प्पस्य दर्प्पणमालयेव[3]नखश्रेण्यालङ्कृतचरणयुगला, सर्वाङ्गानि परिपूर्य कान्तिच्छ-लाद्बहिः[4]प्रसृतेन लावण्येन सेवकजनेनेव परितः सदैव परिवारिता, आयतस्य मन्मथर-थस्येव वदनचन्द्रमसो रथचरणयुगलमिव मरकत[5]मणिकुण्डलद्वितयं धारयन्ती, कपोल-स्थलीजन्मनः पत्रलतायाः प्रचुरलावण्यसलिलसेकैर्मदनज्वरदवथुव्यथाकदर्थितानां कामि-जनदृ[6]शां विश्रमार्थमिव च्छायामनुदिवसमभिवर्द्धयन्ती, मदननरपतेः साम्राज्याभिषेकाय स्तनकलशपातिनीमत्यच्छवि[श]दां सुधासलिलधारा[7]मिव स्वसौभाग्ययशःपताकामिव रतिनिधानस्तनकलशरक्षिणो मदनभुजगस्य निर्मोकपङ्क्तिकामिव हारलतामुरसि कलयन्ती, मकरल[8][F. 19. B]

[अत्रादर्शे २० अङ्काङ्कितं पत्रं विनष्टम्]

---

१ किञ्चिदोनत° । २ °प्राते । ३ °सचरत् । ४ °जुगले° । ५ °मेयाकर्तुं । ६ मरकत° । ७ °बिम्बो° । ८ सुवृत° । ९ °जवस्पृह° । १० वृत्तानुमर्याभ्या° । ११ °मुद्भाममाना° । १२ °मालव्येव ।

...यति। रतिमपि परिभवत्यनिन्दितैः संसृज्यते। मधुरमपि उदात्तं च भाषते। प्रहास्येऽपि स्मेर[1]मुखेव भवति। अश्लीलं परिहरत्यनतिनर्म्म(1)शिला। अरक्तापि रञ्जयति [रक्तं?]। असक्तापि सञ्जयति सक्ते। स्वीयरूपातिरेकापहस्तितरूपसम्पदात्मानमवमन्यमाना भगवती श्रीरपि कम(2)लवनवासमङ्गीचकार। या च विकसितवदनारविन्दसुन्दरीनयननीलोत्पलाभिरामा, मृदुभुजलताभिमृणालोपशोभिनी,(3) निविडोत्तुङ्गस्तनचक्रवाकमिथुना गम्भीरनाभिरन्ध्रावर्तशालिनी, विलसत्त्रिवलीतरङ्गा, मदनकरिणो विहरणार्थं मयारेव (?) लाव(4)ण्यसरसी, शृङ्गाररसनिर्भरा[2] निर्म्मिता भगवता प्रजापतिना। या च हरविग्रहे विफलतामात्मनोऽस्त्राणामालोक्य त्रिभुवनविज(5)यार्थमपरमिव जैत्रमस्त्रमुत्पादितं भगवता मकरकेतुना।

सा च अपरुषा वेषे, अव्यपदेश्या देशभाषासु, अग्राम्या गोष्ठीषु, प्रकृष्टो-(6)[F. 21. A] भयचतुःषष्टिज्ञाने, विचक्षणा कामसूत्रादिविचारेषु, प्रगल्भा प्रश्नोत्तरप्रहेलिकादिप्रभेदेषु, कौतुकिनी वाकोवाक्ये, लब्धलक्ष्या ला(1)स्ये, असमा समस्यासु, प्रबुद्धा प्रबन्धनिबन्धनेषु, भव्या काव्यकरणे, प्रथमा गाथाग्रथने, कुतूहलिनी क्रीडासु, अलोलुपा पाने, परा(2)ङ्मुखी व्यसनासङ्गेषु, अन्तर्मुखी काव्यार्थभावनासु, अवक्रा वक्रोक्तिषु[3], अनवगीता गीते, मुख्या मुरजवाद्येषु, अतुच्छा त्यागे, अविकत्थना लोभे,(3) सप्रपञ्चा विपञ्चीनाद्येषु।

यस्याश्चरणकमलाभ्यां सकाशादिव गतिविलसितानि राजहंसैः, ऊरुयुगादिव क्रमापचयमसृणताम्(4)दुस्पर्शतादयो रम्भास्तम्भैः, नितम्बबिम्बादिव पृथुलताधिवासः क्षितिधरस्थलीभिः, नाभिमण्डलादिव गम्भीरता ह्रदैः, वलित्रयसनाथान्मध्य(5)प्रदेशादिव तरङ्गाभिरामता निम्नगाभिः, रोमराज्याः कमनीयता स्मरधनुर्गुणेन, स्तनयुगलादिवातिनिबिडासङ्गतिश्चक्रवाकमिथुनैः,(6) [F. 21. B] बाहुलताभ्यां सुकुमारता मृणालीभिः, करकमलाभ्यां रामणीयकमशोकपल्लवैः, कण्ठकन्दलाद् राजित्रयसन्निवेशाभिरामता कम्बुभिः, अध(1)रपल्लवाद् निसर्गशोणिमोत्कर्षो विद्रुमग्रन्थिभिः, कपोलफलकाद् अमलकान्तिः कनककेतकीदलैः, नयनयुगलात् तरलता मृगीलोचनैः, ध(2)वलता पुण्डरीकखण्डैः, तीक्ष्णता केतकच्छदैः, सरलता सज्जनैः, कालिमा मधुकरीभिः, भ्रूलतायुगलात् कुटिलिमा चन्द्रलेखया, श्रवणाभ्यां सं(3)स्थानचारुता स्मरधनुर्ज्यापाशद्वयेन, नासिकावंशाद् आकृतिं (ति?) कमनीयता मोग्धायाः (?) [उ]द्बुद्धपाटलाप्रसूनैः, ललाटफलकादाकाररामणीय(4)कमा[4]रूढगुणेन स्मरधनुषा, केशपाशाद् जनमनोमोहकत्वं ब[5]र्हिकलापैः, वदनमण्डलादखण्डितकान्तिता जननयनहारित्वं च रा(5)[F. 22. A]काशशाङ्केन, वचसो माधुर्यं पिकवधूभिः, सर्वाङ्गेभ्यो लवणिमा रुमाकरैरगृह्यन्त[6]।

---

१ स्मेरमुखेव। २ निर्भरा। ३ वाचोक्तिषु। ४ °कमरूढ°। ५ चहिर्किलापैः। ६ °रगृह्यन्ते।

यस्याश्च रूपनिष्पादनार्थमिदमुपकरणकदम्बक[1]मनाददानेनापरमिवोपकरणजातं[1] किमप्यासादितं भगवता प्रजापतिना। तथा हि – न गृहीतश्चमरीवालभारो, न बर्हिणां बर्हकला[?]पाः, न मधुकरकुलानि, न शशधरार्धम्, न कनकपट्टशकलानि, नानङ्गसारंटनि-(?)द्वयम्, न विकचेन्दीवराणि, न मधुकराक्रान्तैकदेशानि केत[3]कीदलानि, न मृगीलोचनविलासाः, न पाटलाप्रसूनानि, न मद(?)वीणाकोणरामणीयकम्, न बिम्बीफलानि, न बन्धुजीवकुसुमानि, न वि[4]द्रुमग्रन्थयः, न परिपक्वदाडिमीबीजत्विषः, न कोकिलाध्वनयः, न वीणानिक्वणाः, न बन्धूककुसुमलावण्यम्, न विकचकनकचम्पकावदा[5][F. 22. B] तता, न स्मरधनुर्ज्यापाशयुगलम्, न कन्दलानि, न कम्बवः, न मृणाल्यः, न श्यामालताः, न पल्लवितानि(?), न रक्तोत्पलानि, न चक्रवाकमिथुना[1]नि, न करिकुम्भाः, न सरित्तरङ्गाः, न स्मरधनुर्ज्यालावण्यम्, न मदनरथचक्रनाभयः, न रत्नशिलातलानि, न कनकफलकानि, न रम्भास्त[2]म्भाः, न द्विरदेन्द्र[2]कराः, न कोकनदानि, न मुक्तामणयः, न शरत्तारकाः, न द्विरदेन्द्र[3][3]गतयः, न राजहंसप्रचलितानि। तथाप्याश्चर्यनिधानमद्भुतैकनिधिना विधिनेयमुत्पादिता। अहोऽत्यन्ताद्भुतरूपनिर्म्माणकौशलं[4] विधातुः।

या च लावण्यमय्यप्यक्षारा, साधारण्यप्यसाधारणी, स्फटिकमणिपुत्रिकेव सन्निहितोपाधिरागिणी, द्रौपदीव नकुल[5]प्रिया, प्रावृ[4]डिव दर्शिताचिर रुचिः, यामिनीव सकलजनाभिलषणीयस्वापा, निर्युद्धोद्यतकृष्णमूर्तिरिवानङ्गदा, नेपालभूमिरिव[6] [F.23. A] मृगमदामोदिनी, उद्यानमेदिनीव रुचिरकलकण्ठोपशोभिता, प्राग्ज्योतिषक्षितिरिव कृष्णागुरुपत्रभङ्गभूषणा, कदाचि[द्] भुजगीव बहु[1]प्रजाग[7]रक्षीवनयना। या च त्रिदशसेनेव कुटिलकेशपाशोपशोभिता, कैलासमेखलेव निरुद्यमा[8][ना]लकाभिरामा, प्रियजन[2]कथेवाभिलषणीयनासिक्यप्रदेशा, वनलेखेव कमनीयतमालपनसारा, वसुधेव सरसशोणाधरोपशोभिता, नाटकाङ्कस्थि[3]तिरिव रम्भोद्भासिनी, हरिश्चन्द्रकथेव प्रथितचारुलोचना, किष्किन्धगुहेव सुग्रीवोद्भासिता, रामायणकथेव प्रख्यातसुबाहुप्रह[4]स्ता, प्रावृडिव घनस्तननाभिरम्या, छन्दस्थितिरिवोज्ज्वलतनुमध्या, प्रजावनिरिव सदा समजघना; क्रौञ्चगिरिरन्ध्रपद्धतिरिव परि[5]चितराजहंसगतिः, कुरुपाण्डवद्यूतवेलेव प्रवृत्तोरुद्वन्द्वा[9] शृङ्गारमञ्जरीगद्यप्रवृत्तिरिव[10] सुललितपदा। या सर्वतः प्रसृतस्य स्व[6] [F. 23. B] देहप्रभापटलस्यान्तःस्थिततया मन्दरगिरिमथ्यमानजलमध्यवर्तिनीं श्रियमिवोपहसति, सर्वाङ्गसौन्दर्यावलोकनस्तिमितपक्ष्मपुटतया[1] निर्निमेषमवलोकयतो मर्त्यानमर्त्यानिव विदधाति, नयन अतिसंयोगाविषममवलोकयन्ती भोगिनामप्यद्वितीयां विषमविषमूर्च्छा-[2]

---

१ °जाते। २ °देन्दुकराः। ३ °देन्दुगतयः। ४ प्राविडिव। ५ °चिररविः। ६ °कठो°। ७ प्रजागार°। ८ निनुद्यमा°। ९ °द्वन्द्वो। १० °रिवसुकलित°।

मापादयति। अस्थिरेणाद्वारेणा(?)तिसरलेनापि लोचनयुगलेन कदाचिद्प्यनासादित-भङ्गान्यपि कमलकाननानि पराजयते।

य[3]स्याः कोऽप्यपूर्वो मुखेन्दुर्यस्य सर्वदा परिपूर्णाकृतेर्दिवाऽप्युल्लसितमहसः कलङ्को[1]ज्झितस्य पङ्कजमैत्री, कुमुदा[2]करेषु द्वेषः, नि[4]खिलरागकारिणी कान्तिः। या च केशपाशमन्तःसन्दानितविविधकुसुमनिकरमिषुधिमिव कुसुमसायकस्य सकलकामिजन-हृदयसे[5]दनार्थमिव दधाति। यस्याश्च निसर्गसुरभिणि लोहिताधरदलाभिरामे दशन-कान्तिकेसरप्रकरोद्भासिनि वदनारविन्दे निपतिता[7] [F.24. A] सौन्दर्यरसमापिबन्त्य[3]ः क्षीबा इवातिनिश्चलपक्ष्मपक्षपालयः पदमपि न चलन्ति यूनां[4] नयनमधुपालयः। या कामिजनहृदयवर्त्तिनः प्रज्व[1]ल[5]न्मदनदहनस्य प्रशमनार्थं पृथुलमत्युन्नतं लावण्यरसनिर्भरं कुचकलशयुगलमुद्वहति। मन्ये च यस्या रूपनिर्म्माणाभ्यासमिव क[2]र्तुं प्रजापतिना लक्ष्मीरत्यप्सरःप्रभृतयो युवतयः पूर्वमेव निर्म्मिताः। कथमन्यथा सविशेषकौशल-निष्पादनीया निखिलत्रैलोक्य[6]स्त्रैणरामणीयकविजयिनी रूपसम्पत्तिस्तस्याः। के नानुरक्ताः, के वा ये न वञ्चिताः, के वा न विप्रलब्धाः, कैर्वा सर्वस्वमस्या न दत्तम्, के वा न ब्राह्मणा[1] राजानो राजपुत्रा वणिजः कायस्थाः कुटुम्बिनो वा दासतामाश्रिताः। यस्तया सङ्गतः स एवं जानात्यहमेवास्याः प्रियः, म[7]य्येवे[6]यमनुरागिणीति। लभते च सा कदाचित् करिघटाः, कदाचित् तुरङ्गमसन्दुराः, कदाचित् काञ्चननिचयाः, कदाचिदपरि-मितमहार्हाणि रत्नानि वा[6] [F. 24 B.] सांसि च। एवमस्याः प्रतिदिवसमुपचीयमानो विभवः परां कोटिमारुरोह। तथाप्येषा न वेश्यावृत्तमतिक्रामति। काञ्चनशतपञ्चकेन च बन्धकमादत्ते। त[1]थाप्यनुपमसौभाग्यवैभवान्न कदाचिद्प्येकाकिनी स्वपिति।

[शृङ्गारमञ्जर्या मातुर्वर्णनम्]

तस्याश्च नृपतिपरिवारवारविलासिनीजनस्य निखिलस्यापि माननीयायाः,[2]जरा-प्रसरजर्जरितमूर्तिः, काशकुशकुसुमसंकाशकेशा, द्वित्रदिनविकसितशतपत्रजर्जरस्फारस्फारित-पुरातनकान्त्यागन्तु[क]विटग्रासगृध्नुतयेव प्र[8]तिदिनं विवर्धमानमाननं दधाना, तनुतरव-लीकलितमापाण्डुगौरं विवर्णश्रीपर्णी[10]फलकसो[11]दरं ललाटपटमुद्वहन्ती, सरथवधौद्ध्यत (?) [1]जरन्महिषविषाणशकलप्रतिमं भ्रूयुगलं धारयन्ती, वय[ः]परिणतिवशादीषन्नि[12]मग्नं रागान्धजननिपातान्धकूपयुगलमिव लोचनद्वयं बिभ्रा[5]णा, अलाबुबुध्नोपमातिस्थूल-पृथुलायतचिपटनासापुटा, उद्वृत्तमाक्षिकापर्णानुकारमोष्ठयुगलं बिभ्रती, अतिप्रलम्बतया सकलभुजङ्गबन्धन[6] [F. 25. A]पाशाविव श्रवणपाशौ कलयन्ती, वयःपरिणतिश्लथ-

१ कलंकोञ्झितस्य।—२ कुमुदा°। ३ पिबन्त्यः। ४ यूना। ५ प्रज्वले°। ६ जानात्यस्त्वये-वास्याः। ७ मयोवे°। ८ कदाचिन्नाप्येकाकिनी। ९ विस्ताणर्ण°। १० श्रीपल्ली। ११ °सौदरं। १२ °दीषनिमग्नं।

तया स्वभावपृथुलयोरपि कपोलयोरतिपृथुलतामिवापादयन्ती, विगलितदशनतया[1] मुहुर्मुहुर्जग[1]द्ग्रासगृद्धुमिव प्रलम्बमोष्ठं संवृण्वती, विषमविषधराशीप्रायोपलक्ष्य[2]माणद्वित्र-दशना, किंचिन्निमग्नमतिपृथुलस्थूलतरुणवनमहिषकन्धरानुकारं[2] कण्ठं दधाना, अति-पृथुलस्थूलकण्डरासन्तानसन्दानितकन्धरावन्धतया परार्थागमप्रवेशवर्तनीरिव सर्वतः समु-च्छ्वास[3]माना, क्षुत्पीडाऽवसीदज्जरदजगरदेहसकलप्रतिमबाहुकाण्डा कू[3]र्परादधस्तात् सर्वतः समुपलक्ष्यमाणशिराजालकतया तीव्रतपनतापो[4]त्क्वथितात्यायतस्थपुटचिपिटकोशातकी-फलप्रायभुजयुगा, अनवरतदृढप्रहारसञ्जातकठिनकिणग्रन्थिता[व]यवान्तरापि कठिन-तरहृद[5]या, अतिपृथुलकाष्ठपात्रीप्रतिमतुण्डोत्तानितस्थूलश्लथारघट्टघटीप्रतिमपयोधरा, अतिवलात् पृष्ठपार्श्वयोः प[6] [F. 25. B] तितान् सन्धीन् स्वचरित्रगोपनस्थानानीव दधती, अतिस्थूल[4]तुण्डान्तरिततया दुर्विभाव्यमतिसम्भोगभयात् पलायितमिव नितम्ब-बिम्बं दर्शयन्ती, विवर्द्ध[1]मानपृथुलस्फिक्तया प्रतिदिवसमापिबन्तीव व्योम्नोऽवकाशम् । तैलिकयन्त्रयष्टिप्रतिमेनोरुयुगलेन, दीर्घपक्वत्रपुसीफलानुकारिणा[2] जङ्घाद्वितयेन स्थूलदर्दुर-स्थवीयसा चर[ण]द्वन्द्वेन च विराजमाना । विनतोर्ध्वकाय[5]तयो परिस्थौष्ठपुटविदीर्णसृ[6]क्क-तया च त्रिभुवनमिव[3] ग्रसितुमाकाङ्क्षन्ती, आविर्भूततनुजरापरिचयाच्चिरोपचितभुजल-तामांसश्लथतया जरादोलनदोलामिव प्रकटयन्ती, मदनद्यूतकटित्र[4]मिव खटिका-रेखासपत्नीभिरनेककितवोत्पादिताभिर्जीर्णपाण्डुभिर्नखरेखाराजिभिरलङ्कृतसर्वावयवतया स्वचरित्रचित्रमिव प्र[5]काशयन्ती, अतिचलबहलमांसतया च निजमस्थिरत्वं सकलेष्वप्य-वयवेषु प्रतिपादयन्ती, बलिष्ठतया स्थपुटितेषु केषुचिदङ्गेषु[6] [F 26. A] वार्ध[7]क्येऽपि बाल्य-मिवाश्रयन्ती, अधोनिहितदृष्टिः, शुकचञ्चुकुटिलनासिकाग्रा, राशिकर्तुमिव पातालगतानपि स्फुरन्मणिगणान् भु[1]जङ्गानाक्रष्टुमभिलषन्ती, जगद्वञ्चनचातुर्यमहार्थतयोदु(न्दु ?)र-कन्दरा, त्रिभुवनमपि तृणाय मन्यमाना, कलिकालवृत्तिरिव पतितद्विजा[2], शुनीव सुरत-पराङ्मुखी, खगराजचञ्चुरिव कवलिताशेषभुजङ्गा, उद्यानभूमिरिव मधुमत्तालिसङ्गता, याचकद्विजवृत्तिरिवाभिनन्दित[3]ग्रहणा, ग्रहपतिरिव बहुशो भुक्तमीनमेषा, ताम्रपर्णी[8]व शतमुक्ताफला, वैडालिकवृत्तिरिव दम्भप्रधाना, महापुरुषचित्तवृत्तिरिव परार्थ[4]बद्धकक्षा, वामनमूर्तिरिव निजविक्रमाक्रान्तत्रिभुवना, पञ्चरात्रस्थितिरिव मायावैभवोपपादितभोग-स्थितिः, सिकतासन्ततिरिव स्नेहो[5]ज्झिता, गङ्गेव क्रोडीकृताखिलवसुः, विश्वरूपमूर्ति-रिव दुर्लक्ष्यस्वरूपा, [9]व्याकरणप्रक्रियेवोपसर्गवशात् परस्मैपदोत्पादनकुशला[6] [F. 26. B] छात्रमण्डलीव रूपसिद्धिनिपुणा, य[10]तिजनचित्तवृत्तिरिव मोक्षैकतत्परा, लोकायतस्थितिरिव-नाशितपरलोका, चाणक्यनीतिरिव यो[1] येनोपायेन ग्राह्यस्तं तेन गृह्णन्ती[11] । कुशला कलाकलापे, चतुरा परचित्तज्ञाने, निपुणा पण्याङ्गनाव्यवहारे, प्रवीणा परवञ्चनायाम्[2],

---

१ °जंगद्वास° २ °लक्षमाण° । ३ कर्पूराद° । ४ °स्थल° । ५ °कायतयापरि° । ६ °सृक्षतया । ७ वार्धिकेपि । ८ ताम्रपल्लीव । ९ व्याकरणमिवप्रकृत्येवोप° । १० प्रतिजन । ११ गृह्णति ।

दक्षा दुर्दमभुजङ्गदमने, विदग्धा विप्रलम्भे, पेशला वैशिकालापे, प्रगल्भा सगर्भोक्तिषु, अक्षीणर्णबुद्धिर्विशीर्णप्रतिसन्धाने । सर्वस्वमपि[1] दर्शयति न च प्रयच्छति । कञ्चित् किञ्चित् प्रदाय बालपानीयेनेव कर्णपानीयमन्तर्गतमप्यर्थमाकर्षति । वैशिकरहस्य-पण्डिता न खण्डिता वि[4]टैः । धूर्तैः प्रतारणार्थमभ्यर्थिता न कदर्थिता । वञ्चयति न वञ्च्यते । स्तोभयति न स्तुभ्यते । कदर्थयति न क[2] [F. 27. A] दर्थ्यते । मोहयति न मुह्यते । मृगतृष्णिकेवाशावासं[2] प्रयच्छति न च पूरयति । वसतिरसत्यस्य, मन्दिरं दम्भस्य, आलयो मायायाः, धाम धूर्तता[1]याः, सरणं कुसृतीनाम्, स्थानं मिथ्या-विनयस्य, आश्रयः प्रश्रयस्य, एकप्रयोक्त्री कपटनाटकस्य, गतिरिव विधिविलसितानाम्, घटयि[2]त्री दुर्घटानाम्, विघटयित्री सुघटितानाम्, भवितव्यतेवाज्ञातादिमध्यान्ता, अविद्येवाविचारितरमणीया, किम्पाकफलाभ्यवहृति[3]रिव वि[3]रुद्धपरिणामा, प्रतिपादिता-र्जवाप्यहितनुरिव प्रचारकुटिला, संसारवृत्तिरिव परमार्थता[4]शून्या, निधानमधर्मस्य, आकरः कृतकचाटू[4]नाम्, जीवितं वञ्चकतायाः, सदनं साहसिकतायाः, प्रभवः पातकस्य, स्थानमस्थितेः, गृहं मसृणतायाः, निकेतनं कैतवस्य, सद्म च्छद्म[5] [F. 27. B] नः, यशः-प[6]ताका कलिकालस्य, सब्रह्मचारिणी विषलतायाः, सनाभिः सूनायाः, आली विडालि-कायाः, वयस्या वृकीवर्गस्य, पितृस्वसा[1] पिशाचीनाम्, सहोदरी सर्पयुवतेः, सृष्टि-निकृष्टतायाः, भयस्यापि भीतिः, मार्या अपि मारी, त्रासस्यापि त्रासहेतुः, भवनं लोभस्य, वडवामुखज्वाला कीलालसागरस्य । यस्याः सकाशादिव शिक्षितं दृष्टिवञ्चनं बिडाल्या, क्रमादानं व्याघ्रेण, क्षिप्रकारिता श्येनीभिः,[1] अर्थप्रियत्वमाखुयुवतिभिः, रन्ध्रान्वेषि[7]-त्वमहिवधूभिः । या च[8] चन्द्रलेखेव सदा कुटिला दोषाश्रया च । यस्याश्चोपदेशप्रभावादः प्राप्तरूप[4]सम्पत्तयोऽप्यसुभगा अपि दासमिव कामिजनमभिमतेषु व्यापारेषु व्यापारयन्ति वेशविलासिन्यः । या च शुकचञ्चुकोटिकुटिला म[1]तिशालिनमपि शालि[9]मिव निस्तु-षीकृत्य भक्षयति । अतिविदग्धमपि दम्भयति । स्थिरम[1] [F. 28. A] प्यस्थिरी-करोति[10] । प्राज्ञमप्यज्ञयति । पण्डितमपि खण्डयति । धूर्तमपि नर्तयति । पटुमप्यपटूकरोति । चतुरमपि वञ्चयति । विपश्चितमपि पश्चात्क[1]रोति । धृष्टमपि धर्षयति । दक्षमपि क्षपयति । नापितजनेनेवातिरिक्तमलकतूलमिव गृहीतसारं परिहरति । शुक्राङ्गिरसयोरपि मतिम[1]तिसन्धत्ते । श्रोत्रियजनं भक्ष्यमिवाकाङ्क्षति । पिशाचीव शुष्कपिशितैकप्रिया अस्थीन्यपि न मुञ्चति । मधुकरीव मधुपानलम्पटा । मधुरा[3] मुखे, कुटिला मनसि, प्रसन्ना दृशि, दारुणा चेष्टिते, सरला सम्भाषणे, तरला भुजङ्गान् प्रति प्रतिपन्नपालने । गुरुराकारे, लघुश्चेष्टिते[4], उच्चा प्रमाणे, नीचा स्वभावे, स्थूला वपुषि, सूक्ष्मा कार्यदर्शने ।

---

१ मोह्यते । २ °वासावासा° । ३ °भ्यवकृति° । ४ मार्थतशून्य । ५ °पातका । ६ स्थनायाः । ७ °न्वेष्टित्वम° । ८ चा° । ९ शालमिव । १० °भवति ।

नटीव सभाजनप्रतापनाय हृदयशून्यं रोदिति । कदाचिदनिमित्तं[1] हसति । क[5]दाचित् स्वसुतां तर्जयति । कदाचिदावर्जयति । कदाचिद् योधयति । कदाचिद् बोधयति । कदा-[6] [F. 28. B] चिद् गृहादपि निर्वासयति । कदाचिदपयान्तीं वारयति । निःसारं निःसार-यति । निःस्वं निर्जीवमिव परिहरति । मुक्त्यपेक्षिणी संसारमिव विदित[1] सारमवगणयति । लोहकारभस्त्रेवाध्मातमूर्तिः । अर्थाशयाऽनर्थकं स्वसुतां प्रति पूत्करोति । संस्थाने बकेन, विलुम्पने वृकेण, दंशि द्वीपिना,[2] उत्पादकत्वे शरभेण, वृथारटिते करभेण सदैवात्यक्ता । अव्यक्तान्तस्तत्त्वगोपनार्थमकर्तव्यकाण्डपटिकयेव पटिकया सदैव प्रावृतमूर्तिः । ज्ञा[3]त-परतत्त्वापि पापैकरुचिः । समुपचितमांसत्वात् कोमलत्वग[3]प्यतिकठिना, स्थूलाप्यतिलघुः, अतिस्निग्धापि परुषा, शान्तमूर्तिरपि कृतान्तच[4]रिता । दान्ता[4]पि दमयति । घृष्टापि घर्षयति । नष्टापि नाशयति । आवर्जितापि वर्जयति । स्वीकृतापि निःस्वीकरोति । पारद-मूर्तिरिव सुवर्णमादाय[5] पाण्डू[5]करोति । नरसिंहमूर्तिरिव हिरण्यकशिपुक्रुद्धा, योगिन्यपि वियोगैकदत्तहृदया[6], [F. 29. A] सौनिकवनितेव सततं परमांसविक्रयिणी, अतिस्थूलो-दरस्फिक्पिण्डोरुयुगलतया चलितु[1]मक्षमाप्यतिचला, अर्थमय्यप्यनर्थदायिनी, नर्मदापि तापनी[6], गम्भीरापि सम्भ्रमवती, जातरूपक्षयाप्यासादितरूपा । सततं परपिशित[2]भक्षण-परतामाकलय्य भीतेनेव परमांसेन संश्रिता, सुरतैरिव सुरापानैः प्रीणयितुमशक्या, परार्थैरिव मांसैः सदैवानवाप्त[3]तृप्तिः, विप्रपर्षदिव[7] सदैव भोज्यप्रिया । साङ्ख्यस्थिति-रिवापरमार्थोपपदा नि[त्य]पुरुषभोगा, शाक्यशासनोक्तविश्वस्थितिरिव[4]क्षणिका, कणाद-मतिरिव द्रव्यतत्त्वैकप्रधाना, अक्षपादविद्येव सदैव बहुमतेश्वरा, प्रभाकरप्रज्ञेव स्मृति-प्रमोपोत्पादननिपुणा[5], कुमारिलमतिरिवार्थवादप्रधाना । ऐन्द्रजालिकान् बालकानिवो-पहसति । मायाविनो मयादीनप्युन्मत्तानिव न बहुमन्यते । कुटिल[6] [F. 29. B] मति-कौटिल्यप्रभृतीन् बहूनिवापटून्[8] गणयति । उपनिषद्विद्यास्वशन[स्]प्रभृतीन् वार्द्धका-द्विकलानिवाकलयति । मूलदेवं मूलहारं व्याहरति[1] । शशिनं[9] शशमिव भक्ष्यार्थमन्विष्यति । सांव[त्स?]रिकान् वराकानिव कारुण्येन पश्यति । सोमादित्यं सोममिव धर्षणीयं गणयति । ग्रीष्मलक्ष्मीरि[2]व सकलजनतापकारिणी, शिशिरसम्पदिव सकलजनोत्कम्पहेतुः, पक्षिमा-लेव[10] दर्शितानेकविकारा, विश्वस्थितिरिव विचारविर[3]सा, जलधिमथनवेलेव पर्यन्तोत्था[11]-पितकालकूटा, पुराणस्थितिरिव कमपि कथाभिः, कमप्याख्यानकैः, कमपि कड[व]ककैः, कमपि मणि[4]कुल्याभिः[12], कमपि दृष्टान्तैः, कमपि निदर्शनैः[13] प्रतिबोधयन्ती, शाकु-निकस्थितिरिव पक्षिरुतज्ञानप्रधाना, वध्यशिला भुजङ्गानाम्, सूनास्था[5]नं विटपशूनाम्,

१ °चिदनमित्रं । २ पटिकये° । ३ कोमलत्वाग° । ४ दाता° । ५ पाण्डु । ६ नापनी । ७ विप्रकर्षदिव । ८ बहूनिवाबहूपटूत्वागणयति । ९ शशिं । १० °सालेव । ११ पर्यन्तोस्थापित° । १२ वाणिकुल्याभिः । १३ निर्देशनैः ।

वागुरा विङ्गमृगाणाम्, योग्यावनिः कपटनाटकस्य। मायेव नानाविधपाशपातितपशुः, जलूकेव सततमापीतशोणितोप[6] [F. 30. A] चिता, डिण्डिकपर्पदिव परग्रन्थिस्रावणजातनिवहा, वैद्यवृत्तिरिव प्रकामातुरोपजीविनी, धूर्तैरपि व्याप्यमाना, विटैरप्युपास्यमाना, [1]कुरूपयुक्तापि न कृपान्विता, मुनिजनसंवर्धिततरुपंक्तिरिव वटपानासप्रीतिः, विश्वम्भरेव वक्रोक्तिहतहृदया माता विषमशीला नाम[2]।

[शृङ्गारमञ्जरीं प्रति मातृदत्तशिक्षावर्णनम्]

अथैकदा भुक्तोत्थितामसौ यामावशेषे वासरे मन्दीभावमासादयति भगवतो भास्वतः प्रभाविताने मणिवितानकस्याधस्तान्म[3]हार्हपर्यङ्कासीनामनतिदूरवर्तिनं पर्यङ्कमभिरूढा विषमशीला शृङ्गारमञ्जरीमित्यवोचत्—"वत्से! निजलावण्यसारूप्यसौभाग्यमदमत्ता[4]मा कृथाः क्वचिदपि प्रमादम्। प्रमादिन्यो हि वेशप्रमदाः प्रायो धूर्तविटैः कियन्त्यो नाम न वञ्चिताः, कियन्त्यो वा न विप्रलब्धाः, कियन्तीनां वा न सर्व[5]स्वमाच्छिन्नम्। तत् पुत्रि! सर्वथैवाप्रमादिनी भव निजचित्तरक्षणे वित्तरक्षणे च। सावधाना भव वैशिककलाकलापे परचित्तावर्जने च। यस्मादावर्जितचि[6] [F. 30. B]त्त एव रञ्जयितुं शक्यः। रञ्जितचित्तवृत्तिर्हि सर्वस्वं जीवितं च प्रयच्छति। न खल्वद्यापि च सौभाग्यगर्विता जानाति भवती कथमपि न ज्ञातचित्तवृत्तिरात्त[1]सर्वस्वो निर्वास्यते, कथं वा स एव भूयोऽपि वर्धितविभवः प्रतिसन्धीयते, कथं वा प्रथममावर्ज्यते, कथं वा सङ्गतो विघटमानः स्थिरीक्रियते, क[2]थं वा विरज्यन्नसमरागेण पुनरपि रज्यते, कथमन्यचित्तः पुनरनन्यचित्तः क्रियते। यतो हि प्रतिप्राणि दुर्विज्ञेयाश्चित्तवृत्तयः। रुद्रादिवार[3]णवदन्याकारादन्यमनस्काश्च बहुप्रकाराः पुरुषा भवन्ति। यदि कश्चिद्भीरुरपि शौर्यं प्रकटयति। लुब्धोऽप्युदात्तायते। उदात्तोऽपि कदर्य[4]वद् व्यवहरति। दुर्भगोऽपि सुभग इव चेष्टते। वणिगपि विटायते। विटोऽपि वणिज्यते। दरिद्रोऽपीश्वरायते। कश्चिद्धर्मरुचिः, कश्चिदर्थपरः[5], कश्चित् कामप्रधानः। तदेवं चित्तवृत्तीनां वैचित्र्ये सति प्रथममेव सम्यक्चित्तवृत्तिमाकलय्य यो यत्र चित्तवृत्तिस्तं तया क[6] [F. 31. A]मपि प्रोत्साह्य, कमप्यनुप्रविश्य, कमपि निराकृत्य, कमपि भीषयित्वा, कमपि रञ्जयित्वा, स्वयमरज्यन्त्या सर्वस्वमपहृत्य निर्वासनीयः। तत्र रागो[1]ऽपि तावत् प्रथममाकलनीयः। अनाकलितरागे हि प्रयुज्यमानं वैशिकरहस्यं विफलतामासादयति। आकलितरागे तु तदेव प्रयुज्यमानं सु[2]खेनैव फलाय भवति। स च रागो द्वादशधा। नीलीरागः। रीतिरागः। अक्षीवरागः। मञ्जिष्ठारागः। कषायरागः। सकलरागः। कुसुम्भरा[3]गः। लाक्षारागः। कर्दमरागः। हरिद्रारागः। रोचनारागः। काम्पिल्यरागः इति।

---

१ पिङ्ग। २ °वाश°। ३ जामा°। ४ °रामूसर्व°। ५ तदेव।

तत्र नीलीरागः, रीतिरागः, अक्षीवराग इत्येको वर्ग्गः[1]। मञ्जिष्ठारागः, कषायरागः, सकलराग इत्यपरः। कुसुम्भरागः, लाक्षारागः, कर्दमरागः इत्यपरः। हरिद्रारागः, रोचनारागः, काम्पिल्यरा[7]ग इति चतुर्थः। प्रथमे नीलीरागवर्गे नीलीरागाद् रीतिरागाक्षीवरागौ किञ्चिदस्थिरावपि[8] [F. 31. B] नीलरागप्रकाशनाद् दर्शितौ भवतः। मञ्जिष्ठारागवर्गे मञ्जिष्ठारागात् कषायरागसकलरागौ किञ्चिदस्थिरावपि मञ्जिष्ठारागप्रकाशना[1]त् प्रकाशितौ भवतः। कुसुम्भरागवर्गे कुसुम्भरागाल्लाक्षारागकर्दमरागौ किञ्चिदस्थिरावपि कुसुम्भरागप्रदर्शनात् प्रतिकृतौ भवतः। हरिद्रारागवर्गे हरिद्रारागाद् रोचनारागकाम्पिल्यरागौ किञ्चि[द]स्थिरावपि हरिद्रारागप्रदर्शनात् प्रतिकृतौ भवतः[2]। एवमयं यद्यपि द्वादशप्रका[3]रो रागः प्रकाशितस्तथापीतरेषां चतुष्टयेऽन्तर्भावात् प्राधान्याचतुर्धैव भवत्याः कुतूहलात् प्रदर्श्यते—नीलीरागो, मञ्जिष्ठारागः, कुसुम्भरागो[4], हरिद्रारागश्चेति। तत्र नीलीरागं सर्वस्वमपि विश्राव्य वासवद् (?) वाहयेत्। मञ्जिष्ठारागं तु यदृच्छया विश्रावयेत्, न तु विच्छायतापर्यन्तं नयेत्। कुसु[5][F. 32. A]म्भरागस्तु नातिचटुतां विसहते। तस्मात् तं चटुतां विनैवानुकूल्यानुकूल्य विश्रावयेत्। हरिद्रारागः क्षिप्रमेव विरज्यते। अतोऽसौ झगिति[1] विश्रावणीयः। यस्यां च वैशिकोपनिषदि रहस्यमेतद्—यद् व्याघ्रादिव प्रेम्णः सावधानतया सर्वदैवात्मा रक्षणीयः। तत्र रागवशाज्जगति[2] वहवो भुजङ्गा वेश्याभिर्विप्रलब्धाः। तथा हि ते कथयामि, श्रूयताम्।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां
शृङ्गार[3]मञ्जरीशिक्षा समाप्ता।

[प्रथमा रविदत्तकथानिका]

अस्त्यत्र कुण्डि[न]पुरं नाम नगरम्। तत्र च महाधनः श्रोत्रियो महान् ब्राह्मणः सोमदत्तो[4] नाम। तेन च विजयसप्तमीप्रतिविधानेनाभीष्टार्थस्य प्रसवितारं सवितारमाराध्य पश्चिमे वयसि सूनुरवाप्यत। तस्य च रविणा दत्तत्वात्[5] [F. 32. B] रविदत्त इति पिता नाम चक्रे। क्रमेण चायमुपनीतो विधिवदधीतसकलवेदवेदाङ्गोऽधिगतसकलशास्त्रः षोडशवर्षदेशीयः [7]संवृत्तः। अथा[1]त्मनो महाधनत्वमाकलयताऽस्य च भाविनं विनिपातमाशङ्कमानेन तत्प्रतीकाराशया पित्रा शिक्षितः सकलमपि कलाकलापम्। विशेष[2]तो दत्तकादिप्रणीतवैशिकरहस्यानि च ज्ञापितः। एकदा तु रहस्याहूय शिक्षयितुमारब्धः—“वत्स यौवनं नामातिगहनमन्धंतमः, दुःप[3]रिहरं सर्वप्राणिभिः। दुःशीलश्च मदनः, सर्वोन्मादैकायतनं च विभवः। नलिनीदलनिपतितजललवतरलं प्रकृत्यैव मनः। दुर्दान्तद्विरदद[4]र्धराणि चेन्द्रियाणि। निसर्गतयैवाभि[8]लषणीया विषयाः।

१ कुसुम्भा°। २ कुसुम्भा°। ३ प्रधान्या°। ४ कुसुम्भा°। ५ कुसुम्भा°। ६ °चटुनां। ७ सवृत्तः। ८ निसर्गतपेचाभि°।

तत्रापि विशेषतो युवतयः मधुवर्षारम्भशरत्समयप्रभृतयोऽत्यर्थमुद्दीपका[7] ऋतवः । तत्सहायश्च विजृम्भमाणो मकरकेतुः केन नाम निवारयितुं शक्यते । अतस्त्वया प्रथमं अरिषड्वर्गो जेयः । तत इन्द्रियाणि । ततः[6] [F. 33. A] सन्निहितदुष्टजनप्रेरणाः । ततो विलासिनीसंसर्ग्गः । विलासिन्यो हि दृष्टिविषवराङ्गनागनाभयो दूरत एव मनोमोहमुत्पादयन्ति[1] । मूढचित्तस्य च विसरन्ति गुरूपदेशाः । दूरतोऽपसरति शास्त्राभ्यासः । शीर्यते शिक्षा । भिद्यतेऽभिमानग्रन्थिः । विलीयते जात्याद्यभिमानः[2] । द्रवीभवति शीलसेतुः । ध्वंसते धैर्यम् । विलीयते विवेकः । दलति दार्ढ्यम् । पलायते प्रौढिः । प्रमाद्यन्तो हि बहवो विनाशमुपगताः । प्रकृत्यैव त्य[6]क्तस्नेहा खलसङ्गतिर्दूरत एव परिहरणीया । दुःस्वप्नानामिव धूर्तानां दर्शनमनिष्टकारि । पिङ्गवर्गसंवर्ग्गणमनर्गलं द्वारमनर्थानाम् । तौ[4]र्यत्रिकध्वनितं प्रवासनपटहोऽर्थस्य । मनोमृगापहरणव्याधगीतयो गीतयः । विभवस्य मर्मप्रहाराः क्रीडोद्यानविहाराः । अर्थनिम[5]ज्जनानि क्रीडाजलमज्जनानि । लक्ष्मीमहापथयात्रा देव[4](कामदेव ?)यात्रा । विष्टिरिवानिष्टकारिणी योषितां सविकारा दृष्टिः । विवेकारयः सारयः । निग[6][F. 33. B]डबन्धाः पिङ्गगोष्ठीबन्धाः । विभवाकृतानि द्यूतानि । स्खलासनाभयः पण्यरमणीप्राङ्गणभूमयः । अपथ्या वेश्यागृहोपान्तरथ्याः । तस्मादव[1]हितेन स्वजात्यनुरूपयैव चेष्टया व्यवहर्तव्यम् । स्वजातिप[रि]हारेण व्यवहरन्तः के नाम नोपहासपदवीमुपगताः । श्रूयन्ते च पुरूर[2]वःप्रभृतयो महाप्रभावा अपि राजानः उर्वश्यादिवेश्याभिर्वशीकृता इति ।

अथैकदा यात्सु दिवसेषु, पञ्चत्वमुपगते[3] पितरि, तमनुसृतायां च मातरि, कालपरिणतिवशादहेतुकशिमानमागच्छति शोकेऽकस्माच्छृङ्गारशैलू[4]षनर्तनोपाध्यायः समजृम्भत मकरध्वजबान्धवो मधुसमयः । क्रमेण च कोरकनिकुरुम्बकरम्बि[7]तेषु सहकारवनेषु, पञ्चमकला[7][F. 34. A] कषायलाञ्छितेषु कलकण्ठीकण्ठेषु, प्रसववेदनाम्रेडपीडितासु च माधवीलतासु, विरहिजनविसंस्थुलचेष्टावलोकनादिव जात[1]स्तोकहासेषु कमलवनेषु, किञ्चिदङ्गारकिततनुतया प्रथमाभिलक्ष्यधूमादनन्तरमुद्यदल्पाल्पमदनदहनज्वालेष्विव किंशुक[2]वनेषु, विकसितातनुस्तवकोपचितेषु मकरध्वजप्रतापानलेष्विव सर्वतः प्रज्वलत्सु विरहिणां सन्तापजनकेष्व[3]शोकपादपेष्वखिलजनमनोहारिषु विविधमणिनिर्म्मितेषु क्रीडाभूषणेष्विव रतेर्नीलारुणकपिशकान्तिषु प्रस्फुटत्कुड्मले[4]षु, कुरवकानोकहेष्वामोदपरम्परासम्पर्कलोभाद् विरहिजनसंसर्गादिवारतिगृहीतेषु क्वचिदपि स्थितिमकुर्वाणेषु षट्पद[5][F. 34 B]कदम्बकेषु, तरुणतरपल्लवपटावगुण्ठितासु नववधूटीष्विव कमनीयतामुपगतासु निखिलवनराजिषु, त्रिभुवनविजयाय सायका[1]भ्यासमाचरतः कुसुमकार्मुकस्य प्रतिक्षणगुणास्फालनध्वनितेष्विव परितः श्रूयमाणेषु कोकिलकुलक्वणितेषु, वसन्तसमये[2]न सञ्जी-

---

१ दृष्टिविषविषम् । २ विस्मरन्ति । ३ शर्म । ४ °देवयात्रा । ५ राजानदुर्वश्यादि° । ६ घोषको° । ७ °करंधितेषु ।

कृतासु त्रिभुवनैकधानुष्कस्य मकरकेतोरसितकुन्दलतादामनिर्म्मितासु ज्यावल्लीष्विव प्रतिकुसुमपादपमुल्लसन्तीषु[3] भ्रमरमालासु, मधुसमयसमागतानामुपवनश्रियामुत्तंसेष्विव समुल्लसत्सु क्षितिरुहां पल्लवेषु, पथिकहृदयस्थितस्य मदनाशु[4] शुक्षणेः सन्धुक्षणाय दक्षिणामुखात् स्वैरं स्वैरं समुत्सर्पत्यभिनवोद्गतवकुलकुसुमामोदवाहिनि मलयानिले मिथुनानुरागेष्वि[5] व मूर्तेष्वनवरतमापतता मलयानिलेन प्रतितरु परित स्तरङ्गमाणेषु महाराजनु(न?) चीनांशुकविरचि[6] [F. 35. A] तेषु मन्मथध्वजेषु, क्रीडान्दोलनप्रसक्तानामतिनिर्दयप्रियतमभुजाश्लेषनिर्भयानामङ्गना नां कामिजनकुरङ्गव्याधगीतिषु स्मर[1] नृपतेर्विजयराज्यघोषणास्विव प्रतिदिशमुल्लसन्तीषु विलासगीतिषु, को हि नाम प्रियजनवियुक्तेषु कामिष्वस्माकमायतिं[2] सहत इति अतिकरुणयेव कृशिमानमागच्छन्तीषु रजनीषु, आः कथमनङ्गबान्धवे निखिलसुखधामन्यपि मधुसमये असदाग[3] मनारम्भेऽप्यतितरां दूयन्ते वियोगिन इत्यनुशयादिवोपजायमानतापप्रसरेषु वासरेषु, विकचकमलिनीकाननेभ्यः पवनोद्धू[4] तैः समुत्सर्पद्भिर्बहलरजःपटलैर्विरहिविनिपातसूचकैरुत्पातदाहैरिवाश्लिष्टेषु दिक्तटेष्वतिघनस्फुटितकोकनदकानना[5] भिरुपवनदीर्घिकाभिर्निरन्तरोद्भिन्नकिसलयैः प्रमदवनपादपैरुद्गच्छदनच्छस्तबकला[6] [F. 35. B] ञ्छितैरशोकतरुभिः प्रतिदिशमुन्निद्रकुसुमनिकरहारिभिः किंशुकवनैर्विरहिणां सर्वतः समुत्थितमदनदावानल इव प्रतिभासमाने भुवन[1] तले, एकदा तु विटवटुकपेटकेन मत्तद्विरद इव रविदत्तः स्मरन्नपि गुरूपदेशान्–'अद्य भगवतो मकरध्वजस्य यात्रामहोत्सवः, स यदि[2] न दृश्यते तदा किं जीवितेन, किं वा विफलेनामुना लोचनयुगलेन? यद्यपि न ते कौतुकमस्ति तथाप्यस्मदनुरोधाद् भद्र! भवता तद्दर्शनाय[3] गन्तव्यमेव, भव्यो भवान् यदि न गच्छसि तदा किमस्माकमियत्यपि न वशिता विद्यते येन भवन्तमात्मनोऽभीष्टं कारयामः। तदागच्छ गच्छामः'–इ[4] त्यभिधीयमानो बलादेवानिच्छन्नपि तदनुयायिनेव यौवनेन प्रेर्यमाणस्तद्वयस्यैरिवेन्द्रियैः पुरस्तादाकृष्यमाणो निरन्तरोद्भिद्य[5] माननानावनराजिकोरकतया समुल्लसदेनककुसुमतया वा आयुधागारमिव भोग्यास्थानमिव विलासभवनमिव भगवतो मकरध्वजस्य[6] [F. 36. A] यौवनमदमत्तकामिनीवदनमदिरासेकसंक्रान्तमिव सौरभं कुसुमपरिमलच्छलादुद्वमद्भिर्बकुलपादपैरुद्भासमानम्, क्वचित् तरुणिमो[1] न्मदविलासिनीकुचकलशसंश्लेषादुन्मिषद्बहलकुड्मलैः कामिभिरिवोद्धूतपुलकजालकैः कुरवकतरुभिरध्यासितक्रीडाशैलोपश[2] ल्यम्, क्वचिन्मदतरङ्गितोपान्तया कुवलयदलदामदीर्घया मृगदृशां दृशा पात्रीकृतैरुल्लसन्निविडमञ्जरीनिकरचारुभिः कुसुमायुधस्या[3] युधागारैरिव तिलकपादपैरुपशोभितक्रीडातडागपरिसरम्, क्वचिदलक्तकरसरञ्जितेनेवोल्लसन्निसर्गशोणिम्ना चरणकमलेन कामिनी[4] भिस्ताडितानामुन्मीलदतनुपल्लवोल्लासिनामुद्गच्छदस्तोकस्तवकलाञ्छितानां मदनदहनास्थानसद्मनामिवाशोकपादपानां शालिकाभिरल[5] ङ्कृतानङ्गभवनप्राङ्गणोपान्तभूमिभागम्, क्वचिन्मन्दमन्दमुन्मदविलासिनीकण्ठ-

---

१ °सालासु। २ परितंस्तर°। ३ °मङ्गतानां। ४ °दनस्य°। ५ योग्या°। ६ °पादपैरुद्भास°।

कुहरोद्गताभिर्मसृणमधुराभिः पञ्चमकाकलीभिरुद्भिद्य[6] [F. 36. B]मानातिनिबिडक-पिशकुसुमश्रेणितया कार्तस्वरग्रैवेयकैरिव रतेर्विरहकविटपकैरुद्भासि[2]......[दीर्घी]कानीरलेखम् । पाक[3]......[1] द्विस्फुटतामेलाफलानामामोदेन सञ्चरतो वसन्तगन्धद्विप-सान्द्रसुरासौरभेणेव प्रस[4]...... दिगन्तम्, क्वचिदुन्मिषल्ल[5]......[2] मोदलोभादभि-धावतामितस्ततः सञ्चरद्वनदेवताकाञ्चीकलाकलापकिङ्किणीकणि[त][6]....... भिर्मधु-कराणां झङ्कृतिभि...[8(3)] मन्मथोन्माथम्, क्वचिन्मुखरशुककुलै[9]रर्धजग्धानां कक्कोली-फलानां विसरता परिमलेनामन्त्र......[10] रणचक्रवालमुन्मिषन्निबिडम[4]ञ्जरीजालक-स्थगितनिखिलाभोगमण्डलतया[11] वसन्तश्रियोल्लासितैर्मदननरपतेः कनका[12]...... घन-च्छायैः[5] [F. 37. A] सहकारतरुभिरुपशोभमानम्, दूरादेव विरहिणामाकम्पितहृद-याभिर्मधुसमयसमारोपित[13]..... सततसन्निहितशिलीमुखा[1]भिः स्मरधनुर्लताभिरिव कुसुमवीरुद्भिरुद्भासमानं कुसुमाकराभिधानं क्रीडोद्यानमगच्छ[त्][14]......स्फटिकमणि-शिलासङ्घातनिर्म्मि[2]तं मूर्तयशःपुञ्जमिव त्रिभुवनविजयार्जि[त]मकरकेतोरायतनमपश्यत् । तस्मिंश्च शोण[मणि][15]......रणोपविष्टां रागाधि[देवता[3]मिव] त्रिभुवनविजयवैजयन्ती-मिव स्मरस्योन्मादविद्यामिव भुवनत्रयस्यामृतशलाका [मिव][16].. तलोचनानामन्या[17],.....[कां][4]चिदेकामङ्गनामपश्य[त् ।] तां चावलोक्य[18] समुपजातविस्मयेन[19] विस्मृता-न्यकरणीयो मनस्य[20]....रूपनिर्म्माणकौशलं[21]...[5] [F. 37. B] येनेयमपहसिताखिलत्रि-दशसुन्दरीसौन्दर्यविभवा परिहृतापरसृष्टिव्या[22]पारेण निजनिर्म्माणकौशलप्र[1]तिपादनार्थ-मिव महता प्रयत्नेनो[23]त्पादिता । यतोऽस्याः[7] सुन्दरा अप्यवयवोपादानपदार्थाः प्रत्यवयवमेकैकशोऽपि नानुकुर्वन्ति[2] कमलकुवलयाशोककिसलयेन्दुप्रभृतयः ।

दृष्ट्वा चाचिन्तयत्—अहो सोऽयमसदृश उल्लेखः प्रजापतिसर्गस्य, निरुपमः प्रकारः स्त्रीजा[3]तेः, नूतनो रूमाकरो[25] लावण्यस्य, सञ्जीवनौषधिर्मकरकेतोः, नवीन आकार आकारस्य, तारुण्यस्यापि तारुण्यावतारः, लवणिमा[4] लावण्यस्य, रूपस्यापि[5] विरूपावेशः, अमृतरसपूरः प्रेक्षकदृशाम्, कर्पूरशलाका तरुणिजनलोचनानाम्, अन्यः प्रजापतिरनङ्गवपुषो निष्पादने, अजय्यनूतनास्त्र[6][F 38. A] लाभः कुसुमसायकस्य, निखिलजनहृदयभ्रम-कारकहेतुरन्यो भ्रामकः, मूर्तिमती सफलता सकलजननयनसृष्टेः, अपरा विलासानां[1] विलसनभूमिः, भ्रमैकहेतुर्निजविभ्रमैर्लोकानाम्, एकमायतनं शृङ्गारस्य, जीवितं व्युत्पत्तेः,

---

१ °स्वर्यैवेयकै° । २ विनष्टान्यत्र चतुःपञ्चाक्षराणि । ३ विनष्टान्यत्र पञ्चषडक्षराणि । ४ विनष्टान्यत्र पञ्चषडक्षराणि । ५ विनष्टान्यत्र त्रिचत्वार्यक्षराणि । ६ विनष्टान्यत्र त्रीण्यक्षराणि । ७ संभूति । ८ विनष्टान्यत्र त्रीण्यक्षराणि । ९ °कुलैर्वध° । १० विनष्टान्यत्र चत्वार्यक्षराणि । ११ मंडलतयां । १२ विनष्टान्यत्र त्रिचत्वार्यक्षराणि । १३ विनष्टान्यत्र चतुःपञ्चाक्षराणि । १४ विनष्टान्यत्र चतुःपञ्चाक्षराणि । १५ विनष्टान्यत्र त्रिचत्वार्यक्षराणि । १६ विनष्टे अत्र द्वे अक्षरे । १७ विनष्टान्यत्र त्रिचत्वार्यक्षराणि । १८ चावलोकय । १९ °विस्मयेत् । २० विनष्टान्यत्र द्वित्राण्यक्षराणि । २१ विनष्टान्यत्र द्वित्राण्यक्षराणि । २२ °र्व्यापारेण । २३ प्रयत्नेनोत्पादित. । २४ °तोस्या । २५ रूमाकरो ।

रङ्गशाला वैदग्ध्यलासकस्य, परा प्र[2]कृष्टता प्रकर्षस्य, असदृशमायतनमनौपम्यस्य, उच्छ्व-सितं सौभाग्यस्य, प्राणितमाकारप्रकर्षस्य, नृत्याधिदेवता शृङ्गारविल[3]सिता[3]नाम्, सृष्टिमुद्रा प्रजापतिसृष्टेः, निरुपमस्वामिनी मनोभवस्य, द्राविकपुत्रिका निखिलजनहृदयानाम्, आकृ-ष्टिविद्या सकलजनमानसाना[4]म्, शृङ्गारस्यापि शृङ्गारः, विभ्रमाणामपि विभ्रमः, मधु-रिमा माधुर्यस्य, औ[दा]र्यमुदारतायाः, उच्छ्वसितं हरनयनानलकवलीकृतस्यापि मक[5]र-केतोः, विदग्धता वैदग्ध्यस्य, भाग्यभूमिः सौभाग्यस्य, उत्पत्तिक्षेत्रं प्रेक्षकसुखानाम्, मोह-नपिच्छिका भुवन[6][F. 38. B] लोकस्य, इन्द्रजालिकविद्या मूर्तिमती विदग्धजनमनः-स्वीकरणे, अरुचिबीजमेकमितरकमनीयपदार्थानाम्[1], सौभाग्यस्यापि सुभगंकरणम्, स्मर-विहसितमपरप्रजापतिसृष्टेः, मूर्तिमती गर्वलक्ष्मीर्मनोभव[3]........,कमनीयताया अपि कान्तिः, रम[2]णीयताया अपि रामणीयकम्, परिणतिर्विधिशिल्पस्य, एकं घुणाक्षरं प्रजा-पतिसृष्टेः,[3]......महेनोपधेर्मकरध्वजठकस्यापरः शशलक्ष्म्याः,[3] जनवदनकमलविकासत्वे लडहलहरी शृङ्गारसागरस्य, चतुरिमा चातुर्यस्य, नवत्वं नूतनतायाः, नूतन उद्वेगः प्राक्त-नायाः प्रजापति[1]सृष्टेः, सौन्दर्यं सुन्दरतायाः, मनोभवरङ्गशाला निखिलजनरञ्जकत्वे, कान्तिसर्वस्वं निखिलरमणीयतायाः, उत्पत्तिबीजं विस्मयस्य, स्मृ[5]तिप्रमोषः सादृशस्य, अवशिक (?) कमनीयनिर्म्माणस्यैक आश्रयो निखिलरमणीयवैलक्षण्यस्य, लवणिम्नोऽपि लव-णिमा, विला[6][F. 39. A]सो विलसितानाम्, असदृशरागता रागस्य, मोहनविद्या त...... चारिणी, तरुणिमा तारुण्यस्य, मोहस्यापि मोहः, चमत्कृतेरपि चमत्कारः, लाव[1]ण्यस्यापि बहुमानहेतुः, एकमवस्थानमौपम्र्यस्य, अद्वितीयं वैरूप्यकरणं शशिकमलकुवलयेन्दीवर-प्रभृतीनाम्, अनवस्था रूपातिशया[2]नवस्थायाः, ज्यावल्ली कामकार्मुकस्य, मूर्तस्थानं मनोभ-वस्य, रतिरपि रतेः, दौर्भाग्यदानैकदेवता निखिलस्त्रीजातेः, उच्छेदैकहेतुः सा[3]मान्यबुद्धेः, उत्पत्तिनन्दनं शृङ्गारकल्पद्रुमस्य, गृहीतमूर्तिः सारिमा संसारस्य,[3]......देवतासुखानाम्, अनौपम्यस्याऽप्यनौपम्यम्। नूतनो[4]लासकः सकलजननयनपुत्रिकानर्तकीनाम्, नूतन-प्रतिपक्षो मदनजन्मनि पिनाकपाणेः,[3]......ता नयनामृतरसस्य, विजयप[5]ताका राम-णीयकस्य, अत्यन्ताभावः साम्यस्य, छिन्नतर्षो निखिललोकलोचनानाम्, अजरामरताहेतुः कुसुम[6][F. 39. B] सायकस्येति विचिन्तयन्नेव स्तम्भित इव मूर्च्छित इव लिखित इव मोहित इव स्मरशरनिकरनिर्म्मथितमूर्तिः सुचिरमतिष्ठत्।

सापि तमभि[1]नवे वयसि वर्तमानमतिमनोहराकृतिमतनुविभवश्रिया स्वीकृत-त्वादतिस्निग्धच्छायमवलोक्य सञ्जातरागेव क्षणमभूत्। अतिस्निग्धया[2] च दृशा सविभ्रम-मुत्पादितानुरागं मुहुर्मुहुरपश्यत्। सच्छायतयैव विज्ञाततद्विभवोत्कर्षैवमचिन्तयच्च—अहो बहोः कालादासादि[3]तं निधानम्, चिरात् पल्लवितमाशाद्रुमेण, कुसुमितं कामनया, फलितं

१ परोपकृष्टता। २ °विलासितानाम्। ३ विनष्टान्यत्र कानिचिदक्षराणि। एवं अन्यत्रापि ज्ञेयम्। ४ °मौपमस्य। ५ °नोपमस्या° ६ सच्छातैतयैव।

मनोरथैः, तदतः परमुल्लसन्तु कृतकविभ्रमाः, प्रकाशीभवतु वै[4] शिकरहस्यमिति विचिन्त्य सन्निहितया स्वसख्या सह सविभ्रमं सस्मितमन्तरान्तरा मुहुर्मुहुस्तमालोकयन्ती गोष्ठी-व्याजेन किमपि[5] [F. 40. A] किमप्यभापत। रविदत्तोऽपि यद्यप्यननुभूतमदनचेष्टस्तथापि तत्कालमेव, मकरध्वजोपदिष्टानात्मगतानेतदीयविभ्रमान् वि[1] निर्ज्ञाय[1] मय्यनुरागिणीय-मित्याकलितवान्। अभूच्च द्विगुणतरमन्मथोन्माथव्यथितमानसो यथाहमेतैराकलितचेष्टो न भवामी[2] ति मन्यमानः शनैः शनैरन्तः प्रविश्यापहस्तितत्रिभुवनदर्प्पस्य भगवतः कन्द-र्प्पस्य पूजां विधाय विरचितप्रणामो निर्जगाम। ततः[3] स इतस्ततः क्रीडोद्यानावलोकन-व्याजेन परिभ्राम्यन्ननन्यचित्तस्तामेव चिन्तयन् स्वगृहान् प्रति गन्तुमारेभे। सापि तद्-दृष्टिपातमपरि[4] हरन्ती सखीभिः सह विविधाः विलासचेष्टाः प्रकटयन्ती तदनुगामिन्येव स्वगृहानयासीत्।

अथ द्वित्रिनाडिकावशेषे वासरे विनयवती[5] [F. 40. B] सङ्गमिकाभिधानामात्म-निर्विशेषां सखीं तद् गृहान् प्रति प्राहिणोत्। गत्वा च सा तद् द्वारि क्षणमिव स्थित्वा तदनुचरैर्वहुभिर्निवेदिता[2] प्रा[1] विशत्। उपविश्य च 'अस्ति विज्ञाप्यम्, रहो दीयताम्' इत्यभिधाय विरराम। रविदत्तोऽपि तदनुचरीं तामवगम्य जातपरितोषस्तां वटुपरिषद[2]-मन्यतो गमनाय भ्रूसञ्ज्ञया[3] न्ययुङ्क्त।

अथ सा लब्धावसरा वक्तुमारेभे—"भद्र यद्यपि भवज्जातिविरुद्धमिदं तथापि स्वस्वामिन्याः पीडयार्त[3] हृदया विज्ञापयामि, श्रूयताम्—यतः प्रभृति मदनयात्रायामस्म-त्स्वामिन्या दृष्टिपथमागतो भवान् ततः प्रभृति स्मरशरसहस्रच्छिद्रिते[4] हृदि झगिति प्रविष्टः। तत एव प्रभृति सशल्यं हृदयम्, सोन्मादं चित्तम्, सोन्माथं वपुः, दीर्घोष्णं श्वसितम्, त्वदालोकनकुतूहलि चक्षुः, त्वद्गु[5] णश्रवणादाह्लादिनी श्रुतिः, त्वदभिधान-गर्भा भारती, भवत्सङ्गमया मनोरथाः। भवन्तश्च धर्म्मप्रधानाः, तद् दीयता[6] [F. 41. A] मस्माकं सखीजीवितभिक्षा। सकृदपि स्वगमनानुग्रहेणानुकम्प्यतां वराकी। भवदीयेष्वपि स्मृत्यादिशास्त्रेषु स्त्रीवधपातकमतिगरीयः प[1] ठ्यते। यदि त्वमद्यैव गमनेन नानुगृह्णासि तदा तामुपरतामवधारय"—इत्यभिधाय व्यरंसीत्।

रविदत्तोऽप्येतदाकर्ण्यैकतो लज्जयाऽन्यतो म[2] दनेन, एकतो विवेकेनान्यत उन्मा-थेन, एकतो गुरूपदेशस्मरणेनान्यतो यौवनकदनेनान्तःपरिक्लिश्यमानः, किं करोमि इत्यनव[3] स्थितचित्तवृत्तिः क्षणमतिष्ठत्। स्थित्वा च भवत्विदमत्र साम्प्रतमिति विचिन्त्य सङ्गमिकां प्रणयपेशलमाबभाषे—

"किमन्यदपि अभिधेयम्[4]", न खल्वधन्येषु त्वत्स्वामिन्याः प्रमादादपि दृष्टिर्निपतति, किं पुनरननुरागनिर्भरं हृदयम्। सर्वोऽपि जनस्तामर्थयते, सैवार्थयत इति मनो[5] रथानामप्यपथमेतत्। अतो यद् भणति भवती तत् सर्वमेवाङ्गीकृतं मया। किन्त्वस्मज्जातिविरुद्धमिदम्। अतो यथा नासात्स्वजनगुरुपरं[6] [F. 41 B]

---

१ विनिर्ज्ञाय। २ °दिताऽप्रविशत्। ३ भ्रूसञ्ज्ञायां। ४ तत्स्वामिन्या।

[अत्रादर्शे ४२–४३ अङ्काङ्कितं पत्रयुग्मं विनष्टम्]

........स्यै यद् दीयते तद् अल्पतरं प्रतिभातीति निश्चित्य गुरुजनेन विदितवृत्तान्तोऽप्य-पहाय व्रीडामपहस्त्य गुरुजनोपदेशान् महार्हाण्याभरणा(1)नि सुवर्णसहस्राणि वस्त्राणि च विचित्राणि प्रतिदिवसमदात् । तया च तस्य नीलीरागतां सम्यगाकलय्योद्यानिका-तृतीयोत्सवदेवयात्रो(2)पयाचितकादिभिः प्रकाम[1]याचनैश्च निःशेषमर्[2]थजातमाच्छिद्य निस्तुषीकृत्य सङ्गमिकामुखेने[3]दमभ्यधायि यत्–

'अद्य परिचितो वणि(3)क्सूनुर्वसुदत्तनामा 'महतीमर्थोपार्जनां[4] विधाय सुवर्ण-द्वीपादायातः । स च विनयवत्यामत्यन्तानुरक्त इतस्ततो लटक्षुद्रकश्चास्ते । भणति(1) चैवं यद्येकामपि निशां मामाकारयति भवती तदा सर्वस्वमपि प्रयच्छामि । तद् भवता दिनद्वयं त्रयं वा स्वगृह एव स्थातव्यं[5]......(5)[F. 44. A]पि भवतैव दत्तं भवति, इद-मपि भवत एवोपयोगं यास्यति' इत्यभिधाय निःसा[6]रितः । अथ गृहे स्थितो रविदत्तः, किं सा चिन्तयति, किं[7]............(1) कथं तेन सह सम्प्रयुज्यते, किं तस्याः सोऽपि न वल्लभो भविष्यतीति चिन्तयन् न भुङ्क्ते, न शेते, न किञ्चिज्जल्पति, न शृणोति, कण्ट-कवि(-)द्ध इव मर्म्मणि, वृश्चिकदष्ट इव विचेष्टमानः, क्वचिदपि न शर्म्म लेभे । गतेष्वथ द्वित्रेष्वहःसु चपलकसहायो विनयवत्याः प्राङ्ग(3)णे टिरिटिल्लितानि कुर्वाणः, पुनः पुनरित-स्ततो गतागतान्यकरोत् । न चैनं कश्चिदालपति, न पश्यति, दृष्ट्वाऽप्यवधीरयति । तथापि द्विगु(4)णतरोपजायमानानुरागसन्तापो व्यलीकाशयोद्ग्रीवस्तां दिशमवलोकयं-स्तद्दिनमत्यवाहयत् । अपरेद्युस्तथैव भ्रम[8]माणस्तदीयेन(1) [F. 44. B] केनाप्यनालप्यमानः सङ्गमिकायाः सदनमगात् । तत्र तयापि नाभाष्यमाणस्तामभाषत–

'सङ्गमिके! कृतं मया त्वदीयं वचो, गतानि तानि द्वित्राण्य(1)हानि तदद्यापि कोऽयं विलम्बः' इत्युक्तेऽवधीरितोऽपि स[9] सङ्गमिकया, तत्पृष्ठानुसारी पुनः पुनस्तदेव ब्रुवाणोऽपरिचित इव सङ्गमिकया सक्रोध(2)मिदं[10]माभाषि–'को भवान्? कानि च तानि द्वित्राण्यहानि? को विलम्बः? इत्युन्मत्त इव किमिति रे प्रलपसि?' इत्य[ति]निर्भ-र्त्स्यमाणोऽपि तया सह गता(3)गतानि कुर्वन् तामेवावलगन् द्वित्रीणि दिनान्य[11]त्यवाहयत् । दूरस्थितश्च विनयवतीं पश्यन्नुन्मत्तक[12] इव हस[न् विवि]धा[ः] शृङ्गारचेष्टा[ः] करोति । तदी(1)यपरिजनेनोपहस्यमानोऽपि न किमप्य[13]ज्ञासीत् । अथ दुराशयेव सङ्गमिकया दत्त[14] .... [पु]नः पुनरिदमचिन्तयत्–'भवत्व(5)नेनैतावतैव कृतकृत्योऽहं

१ प्रकासयाचनैश्च । २ °मयर्थजात° । ३ °सुखेन° । ४ °मर्थोपार्यना । ५ विनष्टान्यत्र चतु.पञ्चान्य-क्षराणि । ६ नि सरित. । ७ विनष्टान्यत्र द्वित्राण्यक्षराणि । ८ अम्यमाण° । ९ न । १० °माबभापे । ११ दिनानीत्यवाहयत् । १२ पश्यंतुन्मत्तक । १३ किमप्याज्ञासीद् । १४ विनष्टायन्त्र १२–१३ अक्षराणि ।

यद्दूरे स्थितोऽपि शरत्समयजलदपटलनिर्म्मुक्तमिन्दु[7]............ इयतैव निर्वृत-[8]
[F. 45 A] हृदयः कियत्यपि दिनान्यनैपीत् । ततश्च सङ्गमिकया प्रेरितो विनयवती-
विटानाम[2]............ प्यश्रुतमपहस्त्य गुरू[1]पदेशमवगणय्य लज्जां तदीयपरिजनेनो-
पहस्यमानस्तिरस्क्रिय[3]माणो[4]..................नैकतत्परस्तदीयदर्शने[2]नैवात्मनो जन्म सफलं
मन्यमानो जीवितान्तावधि क्षपितवान् ।

तदित्थं पुत्रि ! प्रथममेवाकलितदृढानुरा [ग][5]........क्रियमाणं सकलमपि सफ-[3]
लतामवगाहते[6] वैशिकरहस्यम् । यथा हि नीलरक्तं वासो नानाप्रकारैः क्षारादिभिः
क्षाल्यमानमपि न निजरागमुज्झ[7]त्येवं नीलीरागः पुरुषो[4]ऽपि शतशः शकलीक्रिय-
माणोऽपि न निबिडरागितां परित्यजति ।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरी[5]कथायां
रविदत्तकथानिका प्रथमा ।

[द्वितीया विक्रमसिंहकथानिका]

इत्यभिधाय विरतवचसि विषमशीलायामुपजातकुतूहला शृङ्गारमञ्जरी पुनरि-
दमवो-[6] [F. 45. B]चत्—

'अम्ब ! कथितो नीलीरागः । वर्द्धते मम कौतुकम् । तत् कथ्यतामिदानीं
मञ्जिष्ठारागः' इति श्रुत्वा सा कथ[1]यितुमारेभे—

अस्त्यत्र तामलिप्तिर्नाम नगरी । तस्यां प्रतापमुकुटनृपतिपरिपालितायां विक्रमसिंहो
नाम राजपुत्रः प्रतिवसति । स च महाधन[2]स्त्यागवानुदात्तो विलासैकरसिकः
शूरः । तेन चैकदा वेश्यापाटकं प्रति बम्भ्रम्यमाणेनैकदंष्ट्राभिधानायाः कुट्टन्यास्तनया
मालतिकाभिधाना[3] व्यलोकि । सा च जीवितं यौवनस्य, प्राणितं लावण्यस्य, उच्छ्वसितं
सौभाग्यस्य, आत्मा रूपस्य । यस्याश्च परिपूर्ण[8]शशधरस्यार्चया रात्रिन्दिवमखिल[4]
लोकलोचनाप्यायनार्थमिव वदनेन्दुरपर इवेन्दुरसृज्यत भगवता प्रजापतिना । सा च
वसुदत्तनाम्नो वणिक्पुत्रस्य गृहवार्त्तया अवतस्थे[5] । स च तामालोक्य राजपुत्रः
कन्दर्पशरप्रहारजर्जरितहृदयः कष्टं दशान्तरमवाप । प्रियंवदकनामानं निजमनुचरं
तां प्रति प्राहिणोत् । ततः स गत्वा तद्व-[6][F 46. A] चनात् तामवादीत्—

'भद्रे ! अयं राजपुत्रो विक्रमसिंहस्त्वामवलोक्य मन्मथव्यथितचेतास्त्वय्येवानु-
रक्तः, कथमियं प्राप्यते इति मया सहालोच्य मामेव प्रे[1]षितवान् । तदुच्यतां यदत्र

---

१ विनष्टान्यत्र १२-१३ अक्षराणि । २ विनष्टान्यत्र १२-१३ अक्षराणि । ३ स्तिरस्कृयमाणो । ४ विनष्टा-
न्यत्र १२-१३ अक्षराणि । ५ विनष्टान्यत्र द्वित्राण्यक्षराणि । ६ °गाहने । ७ °मुझत्येवं । ८ परिमर्ण° ।

साम्प्रतम्' इत्यभिधाय तूष्णीमभूत्। ततो मालतिकाऽपि तदाकर्ण्येदमवोचत्—'मामपि तदवलोकनात् प्रभृति तथा कथञ्चिन्म[2]न्मथः पीडयति यथा कथयितुमपि न शक्यते। किन्तु वसुदत्तगृहवार्ताङ्गीकरणपारवश्येन किमपि कर्तुं न बुध्यते। यतोऽयमीदृश एवास्मदी[3]ये समयः। समयोल्लङ्घनं हि क्रियमाणं त्रपाकरमनुचितं च भवति। अतः किमहं करोमि। कतिपयैः पुनरहोभिरतिक्रान्तैरेकमपि व्यतिकर[1]मुत्पाद्य तथा प्रयतिष्ये' यथा तेन सह सङ्गमो भवति। नायमर्थस्तथाभीष्टस्तस्य यथा मम, अवसितप्रायश्च तदवधिर्वर्तते' इत्यभिधाय प्रियंवदकं व्यसृजत्। प्रियं[5]वदकस्तु गत्वा तदनुरागपुरःसरां प्राप्त्याशां विक्रमसिंहस्याचचक्षे। [6][F.46. B]

[अत्रादर्शे ४७ अङ्काङ्कितं पत्रं विनष्टम्]

.कहृदयानि। कुटजोऽपि रागसागरमवर्धयं[स्]तरलतरतडिल्लताप्रसरजिह्वस्य बलाकावलिविकटदशनपद्धतेर्दलिताञ्जनपुञ्जमेचकस्य प्रबल[1]झञ्झानिलसमुच्छलद्धलधूलीधूसरशरीरस्य जलदसमयरजनिचरस्याद्भुतं रटितमाकर्ण्य स्फुटितहृदयानामिव पथिकानां विगलि[2]तैरसृग्विन्दुभिरिवेन्द्रगोपकैरुपाचीयत[2] निखिलमप्यवनितलम्। सजलजलधरावलोकनप्रहर्षादुत्कण्टकितमिव कदम्बकुसुमैः, पथिक[3]हृदयोद्य[3]न्मदनदहनसम्पर्कात् समुत्थितज्वालमिव स्फुटितकन्दलसमूहैः, जलधरप्रमुक्तसलिलासारलब्धाभिषेकतया सच्छत्रमिव शि[4]लीन्ध्रैः, आग्रहगृहीतमपि मानाडम्बरमुत्सृज्य प्रियतमेषु प्रणता मानिनीरवलोक्य जातहास्यमिव स्फटिककुटजैः, प्रबलजलधरपट-[5][F.48. A] हध्वनितश्रवणप्रमोदात् प्रवृत्तनृत्त[4]मिव प्रचलाकिताण्डवैः, समुन्नतपयोधरां दिवमवलोक्य प्रवृद्धरागमिव पल्लवितवनराजिभिः, विरहवे[1]दनाकुलितपथिकप्रणयिनीकरुणया साश्रुप्रवाहमिव स्रवद्भिर्निर्झरैः, सेन्द्रकार्मुकमलिकुलश्यामलमनवरतोन्मुक्तसलि[2]लासारमुन्नदज्जलधरपटलमवलोक्योत्कलिकाकलितामिव व्याकुलितकल्लोलिनीसहस्रैरखिलमपि क्षितिवलयमभूत्।

ततः[3] स एकतो मदनेनान्यतोऽनुरागेणापरतः पयोदसमयेनान्यतस्तद्विभ्रमस्मरणेन[5] मुहुर्मुहुः कदर्थ्यमानः कष्टां दशामनुभवन्[6](4) उत्कण्ठुलः कथं कथमपि प्रावृषमनैषीत्। सा तु बहिःस्थितमप्येनमसजन्त्यप्यात्मीयवेशदर्शनादिभिस्तु वरयित्वरञ्जनयोग्यमाकल[5]-[F.48. B] . ..†यितुमिच्छन्ती याचितान सुं[र्व]वसुदत्तमप्रतिपद्यमानमप्यमोचयद्। अथ सा स्वदूतीं मधुकरिकाभिधानां विक्रमसि[1].... नेदमवादीत्—'राजपुत्र! म[या] स्वा विहितं स्वामि ... .चितं यं वणिक्पुत्रो वसुदत्तस्तत्क्रियतामागमनेन[2]...... .....स तु तथैव प्रतिपद्य तयैव सह तद्भवनं जगाम ......तगौरवः[1] कृतशयनीयोपचारस्तत्रैव मालतिकया[3].... निशामनैषीद्। एवं यथैकां तथा बह्वीरपि रजन्यः ...... चयित्वा

१ प्रतयिष्ये। २ °कैरपचीयत। ३ हृदयोदात्। ४ प्रवृत्तवृत्तमिव। ५ °स्मरणेनु।
६ °भवमनुत्कण्ठुलः। † ४९ तमस्य पत्रस्य कियदंशस्य त्रुटितत्वादिमान्येव वाक्यानि पठितुं शक्यानि।

प्रचुरमर्थजातं वितीर्य स्वगृह एव सु[4]... ......पि वासरेषु मालतिका पुनरध्यात्मनस्त-द्व्य.........हानानिनाय । ततः स तथा रञ्जितो[5]...........श्लोकमेवामन्यत । ततः सा[6]............ [F. 49. A] ......कारयत्यन्यैर्विविधैः प्रकारैरर्थमर्ज[1]... ......षु कियत्स्वपि वासरेष्वात्मनोऽनुचरं प्रियंवद[कं]......प्राहिणोत् । ततस्तया स्वयमागत्य शृण्वता बहू[2].........यि—'त्वया मम प्रदत्तमिदमङ्गुलीयकं प्रियंव-.........इत्यभिहिते मालतिकया विक्रमसिंहोऽभ्यधत्त । ना[3]...............यात इति । ततः प्रभृति तामवश्यां मन्यमान.........नापि न गच्छति न च किमपि प्रयच्छति । नाप्यनुरागसु[4].........मानो मञ्जिष्ठारागः अथ [ते वि] च्छायतां न चा ....त्यजति । किन्तु मञ्जिष्ठारागवत् यथा यथा क्षाल्यते तथा तथा[5]...... ......एवंविधेषु पुत्रि ! सर्वस्वा[हर]णादि पीडनं...यो विहितेऽप्यस्मिन् यद्यप्यसौ न विरज्यते तथापि विच्छायतां भ-[6] [F. 49. B] जति, अतो नातिपीडनीयः ।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां विक्रमसिंहकथानिका द्विती[1]या ।

[तृतीया माधवकथानिका]

अथ शृङ्गारमञ्जर्या—'अम्ब ! न खलु त्वत्कथिताभिः कथाभिर्मे तृप्यति श्रोत्रे-न्द्रियम् । अतः कथ्यतां कुसुम्भरागग्रहणो[2]पायवृत्तान्त' इत्यभिहिते विषमशीला कथयितुमारेभे—

अस्त्यत्र विदिसा नाम नगरी । तत्र भुजङ्गवागुरा नाम कुट्टनी । तस्या दुहिता कुवल[3]यावली नाम । सा च रूपयौवनलावण्यविभ्रमैकभूमिरतिशयलब्धिप्रधाना ख्याताऽस्ति । तस्याश्च वेश्यावृत्तेनार्थमर्जयन्त्याः कालवशादे[4]कदा स्वाध्यायी नायक-माधवाभिधानः सिंहलद्वीपादुपार्जितानन्तवित्तस्तां नगरीमाजगाम । स च तस्याः ख्याति-माकर्ण्य ग्रहणकं दा-[5] [F. 50. A] पयित्वा तया सह रात्रिमेकामवसत् । तस्यामेव रात्रावत्यन्तमावर्जितेन तेन प्रातः प्रभूतमर्थं दत्वा तस्मिन्नेवाह्नि साऽत्यर्थं रुचिताख्यौ-चि[1]त्यान्मोचिता । दिनद्वयं त्रयं प्रतिपाल्य भूयोऽपि तया स आहूतः । पुनरपि तथैव स्नानभोजनादिभिरुपचारैरुपचरितः पुनस्तथैवोपि[2]तः । एवमाकारकमोचनकैस्तया सह सुखमुपभुञ्जानस्य बहूनि दिवसान्यगच्छन् । अथ तयैकाक्षैकं विधाय नायकमाधवो विश्रा[3]वयितुमारब्धः । बहुभिश्च दिवसैः सर्वमप्यर्थं विश्रावितः । विश्रावितार्थश्च स एवमचिन्तयत् यथा—'इयमेव मां निर्धनं ज्ञात्वा निर्धा[4]टयिष्यति, तद् यथा छाया-

१ कुसुम्भा । २ कथितुमा° । ३ रुचिताख्योचित्यान्मोचिता । ४ °क्षणक । ५ निर्धारयिष्यति ।

नाशो न भवति तथा क्रियते' इति चिन्तयत एवास्य प्रोत्साहनाय स्फुटत्कुटजहारि-विरलपरिस्फुरच्चित्र-[(5)] [F. 50. B] शिखण्डिमण्डलाडम्बरमुद्वहन्त्युन्मिषदसमच्छन्न-काननावनिनिर्म्मुक्तध्वनिजलधराश्लि[(1)]ष्टदिक्तटतया जनितमन्मथोन्माथा निर्जगाम प्रावृट् । त्रिभुवनेऽप्येकातपत्रमिव राज्यमापादयन्ती रतिपतेर्निखिलविजिगीषुव्यव[(2)]-सायैकबीजं शरत् पुनरवततार । प्रियतमेनेव जलदसमयेन विरहितानां दिग्विलासिनीनां मलयरसे[1]नेव पाण्डिमानमानिताः[(3)] किमपि म्लानिमाजग्मुः पयोधराः । निर्म्मुक्तघन-तया कृशिमानमागतानां च तासामगलद्विविधमणिमययुगलवलयमिव शातक्र[(4)]तवं धनुः । सततमभिराममार्ग्गणमार्ग्गप्रवृत्ताः कीर्तय इव कुसुमकार्म्मुकस्य निर्जितशरच्चन्द्ररुचयो विचेरुः ककुभामुत्सङ्गेष्वम्बुजव[(5)]नोत्सुका राजहंसपङ्क्तयः । अनवरतवर्षणोत्सृष्टजलभर-प्रलघून्युत्सृज्य जलदपटलानि कलमगोपिकालोचनसम्पन्नत्विषां कुव-[(6)][F 51 A] लयानामविकलविकासकलितगौरवाण्ये[2]नुससार श्यामाभिरामतां[3] काननानि[4] । प्रतिदिवस-माज्ञेव मकरध्वजक्षितिपतेरस्खलितं[(1)] जगति विसरन्ती बभार तीव्रतां पतङ्गप्रभा । यौवनमदोपचितकेरलीकपोलस्थलशमाभिरामनभसमपहस्तिताखिलरजःप्र[(2)]सरतयाऽतिप्र-सन्नदशदिशमुल्लसत्कुवलयकुटिलालकानि[5] उन्नमयासुराननानीव[6] मधुसुरभीणि अम्बुजानि । इषुधीनिव मधु[(3)]प्रसाधितान् विकचकुव[8]लयतया मनोहारिणीं मदकलहंसकामिनी-निरुतिरमणीयां शरदमिवावलोकयितुमम्बुजिन्यः । प्रतिज[(4)]लाशयमलिवलयखण्डान् प्रवणयन्ती रतिरिवोच्छ्वसितमात्मजन्मनः प्रतिरजनि व्यजृम्भत दलितकुमुदवनलावण्य-लक्ष्मीश्चन्द्रिका । ज[(5)]लधरोन्मुक्तशशधरानना विकासिकाशकुसुमहासिन्युन्मदकलहंसनि-स्वनी[10][(6)] [F. 51. B] प्रबुद्धबन्धूकप्रसूनच्छदा विकसितेन्दीवरनयनशालिन्याश्यान-चन्दनधवलपयोधरा नव्यमृणालकोमलभुजलतोद्भासिनी प्रतनुसरित्तरङ्गत्रिव[(1)]लिवलया मञ्जुशिञ्जानसारसावलिरसनालङ्कृतशुचिसैकतविपुल[ज]घनस्थली विकचबीजकप्रसव-सुकुमारकान्तिकामिनीव कमनीया शरत् कस्य[(2)] न मनो जहार ।

अथ स यात्राक्षमं समयमालोक्य माधवो धनार्जनाय मलयविषयं प्रति प्रयातु-मियेष, अवोचच्च कुट्टन्याः पुरतः यद्—

'अयमेवास्मदी[(3)]ये धर्मो यदर्थोऽतिमहानर्ज्यते भक्ष्यते च । तदहमिदानीं मह-तोऽर्थस्यार्जनाय मलयविषयं प्रति व्रजामि' इति श्रुत्वा कुवलयावली रोदितुमारेभे । जगाद[(1)]चैनं यथा—

'त्वया विनाऽहं न शक्नोमि क्षणमपि स्थातुम्' इत्युक्तवतीं माधवस्तामभ्य-धात्—'कथं भवतीं सिंहव्याघ्रव्याकुलास्वटवीषु नेतुमुत्सहे ? तत् कियद्भिरपि[(5)]वासरैः

---

१ रसेमेव । २ °वान्यनुससार । ३ °भिरमता । ४ काननानिं । ५ °लालकारि । ६ उत्तमया° । ७ °नामीच । ८ °कुदलय । ९ निरूतिं° । १० °निस्वसा ।

रहमागच्छामि लग्नः, मा कृथाः खेदम्' इत्युक्त्वा पुनर्मुक्तमुक्ताफलस्थूलबाष्पजलकणश्रेणि-निभृतैवाधिकमरोदीत् । अवादीच्च[1]–

'त्वां विना द्वित्रा-[6] [F. 52. A]ण्यपि दिनानि न जीवितं धर्तुमुत्सहिष्ये किं पुनरियन्तं कालम्? तत् क्रियतां[2] कृपा, स्थीयताम् ।'

इत्यावर्ज्यमानोऽप्येवंविधाभिर्बह्वीभिरपि वैशिकोक्तिभिर्न[7] स्थितः । गच्छता चातिमहार्हमुत्तरीयमप्यर्पितम् । अथानु[3]व्रजन्त्यौ ते कियन्तमप्यध्वानं जग्मतुः । ततः कियत्यपि दूरे गत्वा कुट्टन्याऽभिहितम्–

'भवता विना क[1]थमियं स्थास्यति? तत् किञ्चित् स्मारणीयमर्प्यताम् ।' ततस्तेनाभिहितम्–'किमपि मत्पार्श्वे तथाभूतं स्मारणीयकं नास्ति' इत्यभिहिते कुट्टन्योक्तम्–'स्मारणीय[3]कार्थमिदं परिधानवासः समर्प्यताम् । यतस्त्वया परिहितमिति हृदये निधाय त्वामेवानुचिन्तयन्ती भवदागमनप्रत्याशया दिनान्यतिवाहयति ।'

'एवं[4] करोमि' इत्यभ्यधात्; 'किन्त्वत्र बहवः पथिकाः समागच्छन्ति तद् लज्ज्यते, तदितो मार्ग्गमुत्सृज्य समर्पयामि ।'

ततः कियति दूरे निर्जनां भूमिं गत्वा कुट्टनीमाहूय[1] पातयित्वा तस्या इतस्ततः समुद्वेल्लन्त्या– 'मातर्! मातर्! धावत धावत' इति पूत्कुर्वन्त्याश्च क्षिप्रमेव हठात् कर्णनाशिकमलुनात् । उक्तवांश्च 'यदेत-[7] [F. 52. B] त्स्मारणीयार्थं वस्त्रं त्वया याचितं तदशाश्वतमतस्तत् स्मारणीयं दीयते यथा यन्म[नो]न स्मृतिपथमुत्सृजति' इत्यभिधायात्मनः कृतार्थतां मन्यमानोऽर्थक्ष[1]तिमप्यगणयन् यथागतं जगाम ।

'तत्पुत्रि! रक्ता अपि खिद्यमाना विरज्यन्ते । तदेवंविधाः कुसुम्भरागा विरज्यन्ते अनर्थाय च भवन्ति । तस्मात् कुसुम्भरागो नियतमपीडयद्भिर्विराग[2]कारणानि रक्षयद्भिरविरज्यन्नेव विश्रावणीयः । यथा कुसुम्भरक्तं वासस्तापप्रक्षालनादिसहं न भवति एवं कु[3]सुम्भरागोऽपि ।' इत्यभिधाय [? विरतवचसि विषमशीलायां] शृङ्गारमञ्जरी पुनरप्यवोचत्–'अम्ब! वर्धते मम कुतूहलम्, तदखिलमप्युपक्षिप्तमावेदयतु[4] भवती' इत्यभिहिता सा[4] पुनरप्यब्रवीत् ।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां स्वाध्यायीमाधवकथानिका तृतीया[5] ।

[चतुर्थी सूरधर्मकथानिका]

पुत्रि! श्रूयतां स्वप्रतिभया वित्तविज्ञानं हरिद्रारागग्रहणोपायः– अस्त्यत्र गङ्गातटे हस्तिग्रामो नाम ब्राह्मणाग्रहारः । तत्र सूरधर्मा नाम ब्राह्मणः । स[6] [F. 53 A] च पितृपितामहक्रमेणैवातिदरिद्रः कण[5]....महता क्लेशेन भोजनमप्यनवाप्नुवन्नुपरते पितरि

१ अवादी च । २ क्रयतां । ३ अथानु व्रज° । ४ °वेदयितुं । ५ विनष्टे अत्र द्वे अक्षरे ।

यौवनमाससाद। ततोऽसौ नि[1]जनगरवासिनामन्येषां विभूतीं पश्यन्नत्यन्तखिन्नश्चिन्तितवान्–'केनोपायेन ममाप्येवंविधो विभवः सम्पद्यते' इति चि[न्तय]न्निदमवधारयाञ्च[2]क्रे। अर्थैरर्था विव[र्द्ध]न्ते। ते च मम न सन्ति। अथ राजसेवां करोमि। तदुपायं न जानामि। अतः किं करोमि? भवतु भगवन्तं रत्नाकरमाराधयामीति[3] निश्चित्य भिक्षामेव भ्राम्यन्नम्भोनिधेस्तटमायासीद्। अपश्यच्च–अभ्रङ्कषकूटकोटिभिर्विजितशैलराजायतिभिर्विविधमणिवलयकान्तिभूषणैः[1] प्रसृतिडिण्डीरपिण्डपाण्डुरितमूर्तिभिः श्रीखण्डधवलै[2]....कल्लोलदण्डैरिव निवहैरुन्नतपयोधरां प्रियतमामिवाश्लिष्यन्तमन्तरिक्षलक्ष्मीं स्थाने[5] स्थाने समुल्लसद्बहलविद्रुमलताजालच्छलादेका[3] नापातुसमर्थेनोपरचितबहुशरीरेणेव वाडवेन निपीयमानसलिलम्, तीरतरु[6] [F. 53 B] मदकुक्कुभकुलक्वणितमणितरमणीयानि मन्दरमारुतान्दोलनतरलतरलां.... [1]मधुकरश्यामाभिः पत्रवल्लिभिः परिगतोपान्तानि सरसान्यापिबन्तमानन्या .... [2]व डिण्डीरपिण्डखण्डमुद्वहन्तं कनकनिकषस्निग्धविद्याधरमिथुनाधिष्ठितानाभि.. .. ...[3]ननाप्रतिबिम्बकैः सविद्युद्दामभिर्जलधरैरिव प्रविश्यान्तरेऽपि निपी[यमान] सलिलं पल्लवितमिव ....[4][ज]लधरमध्यवर्तिभिर्विद्युच्छटासहस्रैः कुसुमितमिव स्थूलमुक्ताफलजालकैः .... [5]शशितपनमण्डलपरम्पराभिः। यत्र च तिमिङ्गिलप्रभृतिजल[चरै]................ ...[6][F. 54 A] पादयन्तो न विरमन्ति भवन्तः सकलकटकज्वलितौषधिज्वालासटालमूर्तयः सव ......[1]रालङ्कृतसपक्षाः क्षितिभृतः। यत्र च प्रातःप्रातररुणकिरणश्रे ....[2]घण्टिकाबन्धाः सम्भूय पातुमभ्यु[4]द्यताः सप्तापि वाडवावव ....[3]तिमनुकरोति भगवान् गभस्तिमाली। यस्य चान्तःस्थलसिकतस्थूल ....[4]त्रिदशवारणः। शुक्तिशकलं शशधरः। सलिलतुरग उच्चैश्श्रवास्तोयविद् ....[5]णामप्यमृतत्वहेतुरम्भः पीयुषम्। त्रिभुवनस्पृहणीयसम्भोगा जलमानुष्यो ......[6][F 54 B] प्सरसोऽद्वितीया विश्वोपकारिणो याचकाः पयोमुचः। सुरासुरादिभिरपि प्रार्थनीयप्रसादलवा अपत्यं लक्ष्मीः। सकलदनुकुलध्वंसना[1]त् परित्रातलोकत्रयो जामाता पुरुषोत्तमः।

तस्यैवंविधस्याम्भोनिधेस्ततः प्रभृति स आरब्धसेवो बद्धचर्म्मचण्डातको गृहीतलकु[2]टः प्रातः प्रातरुत्थाय कुसुमाञ्जलिं भगवतः पाथोनिधेरभिमुखं प्रक्षिप्य कृतदण्डप्रणामो वेलया सहापसरति वेलया सह गच्छति। इत्थं[3] सकलमपि दिनं क्षपयित्वा सन्ध्यायामम्भोनिधेः कृतप्रणामो भिक्षयैवात्मानं निर्वाहयन् बहूनि वर्षाण्यनयत्।

अथैकदा कृतानुक[4]म्पः पाथोनिधिर्विधाय बटुवेषं तमवोचत्–'भो भट्ट! किमर्थमहर्निशं खिद्यमानस्त्वं गतागतानि करोषि?' इत्युक्तः प्रत्यभाषत–

---

१ विनष्टमत्रैकमक्षरं तच्च कोष्ठकान्त. स्थापित 'र्द्ध' इति सम्भाव्यते। २ विनष्टान्यत्र त्रिचत्वार्यक्षराणि। ३ विनष्टे अत्र द्वे अक्षरे। ‡ ५४ अङ्काङ्कितस्य पत्रस्य पूर्वार्द्धभाग एव प्राप्तः। ४ °मभ्युद्यताः।

'बटो! किं(') तवानया चिन्तया? व्रज यथाभिमतम्' इत्युक्तेनापि बटुना पुनः पुनः अनुब-(')[F. 55. A] ध्यमानोऽसाविदमवोचत्—

'निजकुलाचारेणैव पुरुषक्रमागतेन दारिद्र्येणातिखिन्नः समुद्रसेवां करोमि।' ततस्तस्य निश्चयदार्ढ्यमा(1)कलय्य बटुने[1]दमभ्यधायि—

'अहमेव स पाथोनिधिस्त्वत्सेवानुरोधादायातः। तद् गृह्यतामिदमनर्घ्यं महारत्नम्' इत्यभिधाय तदस्मै प्रायच्छत्(')। तदवाप्य कृतकृत्यतामात्मनो मन्यमानः सूरधर्मा स्वगृहान् प्रति प्रतस्थे। अचिन्तयच्च—'कथमेतन्मया मार्गे रक्षितव्यम्?' अथ परिकल्पिताभ्यु(')पायः स्वजङ्घां विपाट्य, तन्मध्ये प्रक्षिप्य, विधाय च व्रणरोपणम्, अङ्गीकृत्योन्मत्तकवेषम्, रथ्याकर्पटानि परिदधन्, निर्म्माल्यस्रजो मूर्ध्नि बध्नन्, ऊर्ध्व[2] ए(')व भुञ्जानो, यत्र तत्र स्वपन्, मलकलङ्किततनुः केवलमिदमेव व्याजहार—'अव्वा जाणइ।' लोकैरालपितोऽपि पृष्टोऽपि ताडितोऽपि[3] 'अव्वा(')जानाति' इत्येवाभ्यधत्त। एवमसौ पथि व्रजन् कियद्भिरहोभिरुज्जयनीमवापत्। तस्याश्च किं वर्ण्यते(') [F 55. B] यत्र त्रिभुवनपतिरपि विलास[4](?) लोभेन रामणीयकहृतहृदयः कैलासवासमुत्सृज्य श्रीमहाकालनाथः प्रतिवसति। तां निज[भुज]युगलविदलिता(1)रिविक्रमस्त्रिविक्रम इव विहितबलिबन्धनो विक्रमार्कनृपतिः पालयति स्म। तस्य च नृपतेः सकलजनमनो[5]दारिका देवदत्ता नाम दारिका(')ऽऽसीत्। सा चातिमहाविभवाऽतिप्रख्याता च। रूपलावण्ययौवनवैदग्ध्यविभ्रमाणामेकभवनम्। सर्वदैव कोऽभिगम्यः को महाधन इत्यन्विष्यन्ती(') देवयात्राच्छलेन परिभ्रमति। एकदा तु पञ्चषैः पदातिशतैः परिवृताऽतिविज्ञप्रभृतदासीपरिवाराऽश्वतरीमारूढा तमुन्मत्तकमपश्यत्। दृष्ट्वा च(4) तस्य च्छायां विमृश्य चेति निश्चितवती यदस्य पार्श्वे वस्तु तिष्ठति तस्य त्रिभुवनमपि स्वल्पं मूल्यम्। न च स्वभावादुन्मत्तः, किन्तु धूर्तोऽयं केनापि हेतु(')नोन्मत्तकवेषमादाय विचरति' इति विचिन्त्य तमाबभाषे—'भद्र! कुत आगम्यते, क्व गन्तव्यम्?' इत्यादि बहुपृष्टः 'अव्वा जाणइ' एतदेव सर्व-(6)[F 56. A] त्रैवोत्तरं व्यतरत्। ततस्तया निजप्रज्ञाबलात् तदीयतत्त्वं सम्यग् निश्चित्यात्मनः पृष्ठतो अश्वतरीमारोप्य स निजभवनमानिन्ये। तत्र च स्वोपभोग्यपु(1)रुषोपचारैः स्नापितो भोजितो वस्त्रालङ्काराङ्गरागादिभिरलङ्कृतः। तेन च सह रतिसुखमनुबभूव। एवं यथैकमहस्तथा परिहृ[6]तवेश्या(2)वृत्त्या शिथिलितराजसेवाव्यापारया मासषट्कम[7]नीयत। स पुन[8]र्विस्मृत्यापि नान्यदुत्तरं ददाति। अपि तु प्रागुक्तमेवोत्तरं वितरति। अन्यदा(') चिन्तितमनेन 'ज्ञात्वैवाहमनया प्रारब्धः। तद् अत्युपरुद्धेन मा कदाचिदतिमोहात् सर्वस्वमपि दातव्यं

१ बटुमेद°। २ नूर्व। ३ °प्यद्धा। ४ विनाश°। ५ °मनौ°। ६ °परिहृतय°। ७ °मानीयत। ८ पुनविस्मृ°।

तस्मिन्नेव क्षणे तदीयानुरागेण सा स्फुटितहृदया सद्य एवा[1]सुभिर्व्ययुज्यत[1]। तस्याश्च वेलावित्तिकाः प्रसादवित्तिकाः परिजनश्च कृतमरणोद्यमो वर्तते' इत्याकर्ण्य शूरधर्मा व्रजन्नकस्मादवतस्थे; 'किं किं भवत्यौ भणतः?'[2]इत्यपृच्छच्च। तया तु सर्वस्मिन्[2] वृत्तान्ते 'क्वापि[3] गतः' इति कथिते, 'अहं स पापः' इत्यभिधाय कृतमरणाध्यवसायो वेगेन व्या[3]वृत्य देवदत्ताया गृहमगच्छत्। यावत् तत्र याति तावदेकतः श्रीखण्डखण्डान्यन्यतो विचित्रवासांसि, अन्यतो घृतघटान् पश्यन्, परिजनाक्रन्दमाकर्ण[1] यन् दूरादेव मकरदंष्ट्रया दृष्टोऽभ्यधीयत—'रे रे महापातकिन्! क्व पुनरप्यागतोऽसि? तां सर्वस्वभूतां जीवितभूतां विश्व[5]-[F. 58 A] स्यापि निखिलस्य रत्नभूतां मम दुहितरं व्यापाद्य पुनरन्यत् किञ्चित् कर्तु[4]मागतोऽसि? इदानीं कस्य प्रसादादियत् कुटुम्बं जीविष्यति? अहं च कथं भवि[1]-ष्यामि? सर्वस्यापि कुटुम्बस्य भवता मुखं प्रोञ्छितम्' इत्यभिहितः स यावत् पश्यति तावद् देवदत्तां विहितप्रेतासनां मृतामपश्यत्।

ततस्तेन सा[2]क्षेपमभिहितम्—'मातः! किमिति पूत्करोषि? दुर्धरो विधिविपाकः। वृत्तेः किं पूत्कृतेन? भवतु, त्वद्भाग्यैरीदृग् व्यतिकरः सञ्जातः। नाहमस्याः परोक्षे[3]-जीवितु[5]मुत्सहे' इति कृतमरणाध्यवसायः स्वजङ्घां विपाट्य निजप्रभापटलपाटलित-दिगन्तमनुपमं समर्घ्यं च रत्नमस्यै प्रायच्छत्। उक्तवां[4]श्च—'एतत्प्राप्त्या भवत्या त्वत्कुटुम्बेन दारिद्र्यस्य जलाञ्जलिर्दत्तः।'

ततः कुट्टन्या स्वभाषयेदमभ्यधायि 'उत्व विअले'। एतस्मिन् मातुर्वचस्यमृतप्राये[1] [F. 58. B] कर्णविवरं प्रविष्टे देवदत्ताऽपि किञ्चिदुच्छ्वस्याङ्गमोटिका द्वित्राः प्रदायावलोकितुमारेभे। ततः प्रहर्षनिर्भरः प्रवृत्ते तुमुलः कोलाहलः। वर्धापन[1]कानि च प्रवृत्तानि। देवदत्ता प्रमारकेण नीतोत्थितश्च प्रवादः। ततस्तामुत्थाप्य कण्ठे लगित्वा मकरदंष्ट्रा निर्भर्त्सयाम्बभूव। ततः काश्चिदपि रभसा[2]त् पादयोर्लगन्ति, काश्चित् पुरतो लुठ[6]न्ति। ततः क्रमेण निवृत्ते महोत्सवे जामातरमपि मकरदंष्ट्रा निर्भ[7]र्त्स्य स्नपयित्वा परिधाप्य च तस्य द्विगुण[3]गौरवमकरोत्। देवदत्ता च स्नातानुलिप्ता गृहीतभूषणाऽनन्तरं तेन सह द्वित्रीणि दिनानि तथैवात्यवाहयत्।

अथैकदाऽर्धरात्रसमये तस्य[4] बहुविधाः प्रेमनिर्भरगोष्ठीर्विदधानस्य पूर्वोषित-संस्कारवशात् पुनरपि 'अव्वा जानाति' इति वचः समाजगाम।

ततो देवदत्तयाऽभिहितम्—'अरे किं त[5]व 'अव्वा जानाति' उताहम्?'

---

१ °युन्यता। २ °स्मिनु। ३ कोपि गतः। ४ कतुमा°। ५ जीवितुंत्सहे। ६ लुंठति। ७ निर्भत्स्य।

ततस्तेन कृताञ्जलिनाऽभ्यधायि–'न किञ्चिद् अम्बा जानाति। भवत्येव सर्वं जानाति।' ततो देवदत्तया प्रत्य[6][F.59.A]वादि–

'यद्यहं जानामि तदा निर्ग्गच्छ! निर्ग्गच्छ!' इत्यभिधाय पार्ष्णिप्रहारं दत्त्वा निर्धाटितः।

तेन च निर्ग्गच्छता सदैन्यमभिहितम्–'शम्बलं मे किञ्चिदीयताम्[1]' इत्यभिहिते सुवर्णपलद्वयं दत्त्वा निःसारितः।

इत्थं पुत्रि! स्वप्रतिभयाऽविश्लिष्टमस्तित्वमतिगोपितमपि सम्यगाकलय्य तदीयदार्ढ्येन तमङ्गीकृ[2]त्यात्मनो वित्तपरिक्षयमप्यपरिगणय्य देवद[त्त]योपक्रान्तः। अनन्तरं हरिद्रारागतामस्य सम्यगधिगम्य क्षिप्रमेव सर्वस्वं विश्राव्य निःसारि[3]त इति हरिद्रारागः। तदित्थं पुत्रि! हरिद्रारागे पुंसि विना खेदैर्विशिष्टतरोपायैराशुविश्रावणमेव श्रेयः। यथा हि सूर्यतापादिभिर्हरिद्रा[4]रागोऽपक्षीयते एवं हरिद्रारागे पुंसि तर्जनादीनि विरागाय भवन्तीति तैर्विना हरिद्रारागो विशिष्टोपायैराशु विश्रावणीय इति[5]।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां सूरधर्मकथानिका चतुर्थी।

[पञ्चमी देवदत्ताकथानिका]

अन्यच्च पुत्रि[6]! [F.59.B] यदेतदभिहितं पराशयं परिज्ञाय[य अ]नुप्रविश्य परो रञ्जनीयः, तत् श्रूयताम्–

अस्त्यत्र सकलत्रिभुवनललामभूता भूताधिनाथेन भगवता श्रीम[1]हाकालाभिधानेनाधिष्ठिता श्रीमदुज्जयनी नाम नगरी। तस्यां निजभुजार्जितचक्रवर्तिपदः पदमद्वितीयायास्त्रिभुवनविजयश्रियः श्री[2]विक्रमार्को नाम नरपतिरासीत्। तस्य दारिका देवदत्ता नाम सकलक्षितिवलयरत्नभूता जीवितमिव उच्छ्वसितमिव चैतन्यमिव प्राणा इ[3]व सर्वस्वमिव मकरध्वजस्य, भूमिः सौभाग्यस्य, आयतनं लावण्यस्य, आश्रयो यौवनस्य, स्थानं कलानाम्, वासोवेश्म विलासानाम्, निलयो[4] लीलायाः, सकलभुवनतलवर्तिरमणीयोपादानपरम्परामादाय भगवता प्रजापतिना निर्म्मिता। सा च नृपतिभिर्महासामन्तैर्व्यवहार[5][कैः][5] . चातककुलैरिव तृष्णातरलैरुद्ग्रीवैरहमहमिकया सदैव सर्वस्वदानेनापि वीक्ष्यमाण[6][F.60.A][6]...... मुखमाशाश्चक्रे।

---

१ निर्धारित°। २ दार्ढ्येन। ३ विसृष्टतरो°। ४ °यैरसुवि°। ५ विनष्टान्यत्राष्टावक्षराणि।
६ विनष्टान्यत्र ८–९ अक्षराणि।

अथ स नृपतिर्वशीकृतसकलारिमण्डलतयैकनगरमिव निखिलमपि क्षितितलं पालयन् कदा[1]चिन्मदजलासारस्नापितमेदिनीतलानाखण्डलद्विरदस्पर्धिनोऽपहसिताञ्जन-गिरिगरिम्णो गजेन्द्रा[न]नुयोधयन्, कदाचिद् विजितपवन[2]जवानाजानेयवाजिनो वाहयन्, कदाचिदनवरतधनुष्टङ्कारबधिरितदिगन्तरः खुरुल्लिकायां सायकाभ्यासमातन्वानः, कदाचिन्निज[3]युद्धावलोकनेन, कदाचिच्छास्त्रविचारेण, कदाचिच्छस्त्राभ्यासेन, कदाचिज्जलक्रीडया, कदाचिदुद्यानविहरणैः, कदाचित्प्रणयिगोष्ठीभिः, क[4]दाचित्प्रणयिनीसमागमैः, कदाचित्प्रेक्षाभिः, कदाचिन्मृगयाविनोदेन निष्कण्टकं राज्यसुखमनुभवन्नासाञ्चक्रे।

अथैकदा याममात्रायां[5]रजन्याम्, उदयभाजि विदलितकुमुदवने कुमुदिनीबान्धवे, तिमिरव्यपगमात् पुनरपि प्राप्तावलोकासु दिक्षु[6] [F. 60. B],[4]...................पित इव निवृत्तिमासादयति जीवलोके, बहलज्योत्स्नापूरनिर्भरा[1] ....निर्भरानन्दाश्रुविसरास्विव किमपि किमपि श्च्योतन्तीषु शशिम[2]...........भवनस्य दिग्भित्तिभागेष्वभ्रङ्कषकूटकोटैः प्रा[सा]दस्योपरि दन्तवडभि[3]...............रिवारः सन्निहितया देवदत्तया संवाह्यमानचरणकमलस्त[5]... परिदा[4]........... ... .छदकारि मामप्यश्लील[5][F. 61. A]........................झटिता सा प्रत्यवोचत्–[1]'............ ...दिशतु देवः' इत्याकर्ण्य साहसाङ्को नृपति[ः सु]स्मितसुधाधौतधरं वक्त्र[2]..........

मविज्ञाताभिजनं रूपलावण्ययौवनादिभिर्दूरनिर्म्मुक्तमपरिज्ञा[3]...............दीयजातिः कथं संपरिष्वज्यते, कथमालप्यते, कथमेनं प्रत्यनुरागो[4]........ ....अपकर्षणं न क्रियते। तदेतदतिदुः[6]ष्करमपि कथं कर्तुं शक्नोति[5] [F. 61. B] भवदीयवर्गः। तं च तथा कथमप्यावर्जयति यथासावेकयैव निश[7]..........[1]प्रयच्छति। अथ देवदत्ता विधाय भ्रूभङ्गिमरुचिमिव प्रतिपादयन्ती.....................[2]तासामाचारो विचारगोचरतामासादयति। दुर्भरं हि जठरमस्य..............[3]च्छन् देवः कथं न लज्जते। जीविकेयमेतासां तत्र वश्यं यथाकथञ्चिदा..............[4]द विनोदनार्थं तु यदेवातिक्रान्तदिने वृत्तं तदेवातिमहदाश्चर्यं विज्ञा...........[5]तो गच्छामि। तावत् सिंहद्वारान्नातिदूरे ह्रस्वमणिबन्धासनश्रवणमपि..............[6][F. 62. A] लकेशकेसरत्वक्तनूरुहमतिकठिनपृथुलोरु[8]खुरपुटमनतिमां.............[1]व श्रीवृक्षदेवमणिसनाथं शशधरमिव मनोहरकलालङ्कृतं कौञ्ज..................[2]कटकान्तं जलधिमिव दक्षिणावर्तरमणीयशङ्खं नर्म्मदाप्रवाहमिव.................[3]लक्षणं ककुदमुद्वहन्तमतिसुखश्रुतिभिरुपहितकनककङ्किणीके...................[4]निर्निमेषमात्रापक्रान्तत्रिभुवनमतिजवनतयाऽऽह्वयमानमिवेत.................[5]यां भगवतीं

१ °तांजनागिरि°। २ गजैन्द्रान°। ३ क्रीडाया। ४ ६१तमस्य पत्रस्य त्रुटितत्वादिमान्येव वाक्यानि परिपठ्यन्ते। ५ विनष्टमत्रैकमक्षरम्। ६ दुःकर°। ७ ६२तमस्य पत्रस्य पूर्वभाग एव प्राप्तः। ८ °पृथुलोर्व्वसुर°।

भुवमस्पृशन्तमिव खुरपटैरस्पृष्टभूतलतया च ग..................[6][F. 62. B] मनसेव निर्म्मितसमीरेणेवोपरचितेनाश्रितमनाश्रितापरतुरङ्गमेण रंहसा भुवि स्थितमप्युज्ज्वलेन्द्रनीलश्यामलखलीनम्, विरोचमानम[1]पि रोचमानाश्रितशरीरम्, उच्चैःश्रवःसुन्दरमप्यमनुच्चैःश्रवस्तद....रम्, तार्क्ष्यमपि महाभोगम्, हिमांशुधवलमपि प्रवालकमनीयम्, शुक्तिमन्तमपि[2] श्रीपर्वतम्, शरीरवन्थमिव गन्धवाहम्, अवाप्तविग्रहमिव- मानसम्, मूर्तिमन्तं यशःपुञ्जमिव तुरगजातेः प्रणयकलहकुपितलक्ष्मीकस्य लक्ष्मीपते[3]-र्भुजशिखरमिव निर्म्मांसमाननेन खगराजलोकमिव विशङ्कटमुरसि, आरूढं पिण्डैर्न[3] जडिम्नि, लघु श्रवणयोर्न प्रमाणे, निष्ठुरं खुरेषु[4] न मुखे, गभीरमाशये न तेजसि, मसृणं रोमसु न कशाभिवाातविसहने[4]। कृपाणमिव धारासु शुद्धं तीक्ष्णं च। अज्वालिनं छायायां नयनयो[5]श्च। कुटिलं शिरोधरायां पदप्रचारे च। लघु रंहसि वेदिते च। सुरभिं श्वसिते, शुचिमाचारे, घनागममशेषविजयसम्प[6][F. 63. A] दाम्, अत्यूर्ज परावजयेषु परमहिस्थानमाकृतौ, शिशिरं निखिलक्षान्तिषु। इत्थमखिलर्तुमयममृतांशुधवलमपि कालं समरसीमन्यरातिचक्रस्य[1]विकटं वीरयुं च। विपुलं पुलायने, अतिचतुरं चतुष्के, उत्कृष्टमुपजवे, ज्येष्ठं प्रजवितायाम्, प्रथमं वीथीर्ष्वखण्डितप्रसरं मण्डलेषु, अन्तरिक्षचारितया अतिशान्तिकत[2]या च सततमुभयथाप्यस्पृष्टं रक्ते, विलासितेनोन्निद्रतगरप्रसवपाण्डुना देहप्रभापटलेन वलितां दिव्यतयाऽवनिस्पर्शभ[3]याद् वलपटप्रावृत्तामिव विधाय क्षमामध्यासमानम्, पर्याणपर्युप्तानां च विविधमणिगतानामुंपर्युपर्युल्लसन्तीभिः कान्तिभिरात्मनो विहितप्र[1]चलचित्तवितानकमिव विभाव्यमानम्, पल्ययनप्रान्तप्रोतस्थूलमुक्तामणिशरान् दिदृक्षूणां दृष्टितर्प्पणार्थममृतकणानिव धर्षन्तम्, मरकतमणि[5]मयग्रैवेयकपरिक्षिप्ततया स्फटिकशैलशिखरमिव जलदमालया वलयितुं कन्धरावन्धमुद्वहन्तम्, निसर्ग्गप्रचलाग्रिम[6] [F. 63. B] पदतयोरःस्थलस्थायि झणझणायमानकनककिङ्किणीमालिकाभिरुपगीयमानाद्भुतचरित्रमिव विभाव्यमानम्, उभयतः स्तोकस्तोकलम्बितगजे[1]न्द्रकप्रान्ततया तार्क्ष्यस्पर्धया विवृत्तपक्षमिवोपलक्ष्यमाणम्, अतिश्रुतिसुखध्वनिततया गन्धर्वराजमिव समग्रस्यापि गन्धर्वचक्रस्योपरि वर्तमानम्, जात्य[2]जाम्बूनदोपहितविविधमणिगणश्रेणिख[9]........... लिकया परिक्षिप्तम्, क्षीरोदैकदेशमिव विचित्ररत्नकान्तिलेखया परिगतम्, पश्चिमं भा[3]गमाकलयन्तम्, अवजिताहूतानेवेतरतुर[10]...........[पा]र्श्वयोः पिण्डीकृत्य परिक्षिप्तेन कनकशृङ्खलादामनियमितेन पुष्परागमणिजन्मना पा[4]दकटकयुगलेनोद्भासमानं मुहुर्मुहुः प्रच[11]......निहितायाः[12]कनकलालिकाया निर्यदनच्छकान्तिच्छलादन्तरमात(?) मात्मनस्तेजः[5]-[F. 64. A] प्रसरमिव बहिरनवरतमुद्वमन्तमसितमणि[13]...... विकग्रन्थि-

---

१ सुन्दर अप्यनुचैः° । २ °मन्त । ३ पिण्डन्न । ४ विसहणे । ५ वीखायु । ६ वीथीष्टखण्डित° । ७ °गतोनासुपर्यु° । ८ उभयत । ९ विनष्टान्यत्र ६–७ अन्यक्षराणि । १० विनष्टान्यत्र ६–७ अन्यक्षराणि । ११ विनष्टान्यत्र ६–७ अन्यक्षराणि । १२ °ताया° । १३ विनष्टान्यत्र ६–७ अन्यक्षराणि ।

निर्म्मितारुणमणिस्तबकालङ्कृतवदनतया प्रजापतिना मुद्रितमिवोच्छृङ्खलं[(1)] तेजः सर्व्वस्वमिव विधायन्तम्, पुरुषोत्तम वा[१] ......हिता स्ववेषमिव वैनतेयमेकमास्पदम्, रूपश्रियो निवासभवनम्, सौन्दर्यस्य कुलगृहम्[(2)], शीलस्यायतनम्, तेजस्वितायाः जीवितम्, जव[२]......सापटलबहलितज्योत्स्नापूरम्, आजानेयम्, अतिमहाप्रमाणम्, आत्मरूपोपहसितोच्चैःश्र[(3)]वसमेकमश्वमपश्य[म्]। दृष्टमात्रेऽपि तस्मिन्निदमहमचिन्तयम्—'सर्वरत्नानामायतनमिदं राजकुलमेतस्मिन्नपि सर्वाद्भुतभाजि राजकुले म[(4)]येदृगश्वरत्नमवलोकितम्।' यावच्च सकौतुकमवलोकयामि तावत्तत्पृष्ठमारूढमतिरूपयौवनशालिनमेकं[(5)] [F.64. B]पुरुषमद्राक्षम्। स[३]......... ते पाश्चात्यासने स समुपाविशत्। ततोऽहमचिन्तयम्—'नूनमयं मामेवाकारयितुमायातः।' ततोऽहमखि[(1)]लमपि निजप[४].........प्य झगिति तुरङ्गममारूढवती। ततः स तेन प्रेरितस्तुरङ्गमो ज्योत्स्नाप्रसरविसरे[५] विहायसि ग[(2)]न्तुं प्रववृते। अथ[६]........ नजवतया न जाने तेन कियद्दूरमहमपवाहिता। यावत् कियन्तमप्यध्वानं गच्छामि तावदप्रभाता[(3)]यामपि रज[न्यां][७].........त्यभापत। उदित इव भास्करो व्यभाव्यत। यथा यथा तदभिमुखं नीयमानाया अपि मे न तापप्र[(4)]तिपत्तिरासीत्[८].........तः तथा तथा सुतरां ममावर्धत कुतूहलमुल्ललास च विस्मयातिशयः। यावत्सन्निहिता भवामि[(5)] तावज्जात्यकां[९].........दृष्टपूर्वमश्रुतचरमनेकमणिकिरणनिकुरम्बकरम्बितं वरतया अभित्तिचित्रकर्म्मेव निर्म्मापयन्[(6)] [F. 65. A]एक सुरधनुः[१०]...धरस्पर्धयेव धरापीठेऽप्यनेकान्याखण्डलधनुर्दण्डाडम्बराण्यारचयन्, स्फटिकोपलघटिताण्डक[(1)]तयैकचन्द्रमण्डलं[११].........नेकचन्द्रसहस्राभरणामिव भुवं विदधानम्, उत्तुङ्गतया निखिलकाञ्चनमयतया च मेरुमिव प्रत्य[(2)]क्षीकुर्वाणां वि[१२]... ......न्वितं परितः समुत्सृतानेकधवलध्वजपटतया हसदिव चन्द्रातपम्, कृष्णागुरुधूपधूमनालैर्वियत्याव[(3)]द्धजलजलधर[१३]......कर्पूरक्षोदपूरैरुपचितंशरदभ्रमिव स्फुटत्पारिजातमञ्जरीपरिमललोभादुपरिभ्रम[(4)]द्भ्रमरतया चन्द्रा[१४]........ रमिवोपलक्ष्यमाणम्, विसारिविविधमणिकिरणराजिरज्जुभिः समन्तादाबध्येव स्थिरीकृतम्, भू[(5)]मिनिहितं विम[१५]...... दीयद्वारदेशपर्यन्तमासाद्य स तुरगः क्षितावचततार। अवतीर्णे च तस्मिन् स पुरुषस्तुरङ्गं समर्प्य दारपा[(6)] [F. 65. B][१६]............कक्रोशपरिमाणे स्फटिकशिलासोपानवीथिकयाऽऽरुह्य, क्वचित् क्वचिदरुणमणिशि[(1)]............ हरिचन्दनरसविरचितस्वस्तिकम्, क्वचित् काञ्चनभूमिकासु विहितमुक्ताफलचतुष्कम्, क्व[(2)]........तम्, सर्वत्र सर्वतः

---

१ विनष्टान्यत्र ६–७ अन्यक्षराणि। २ विनष्टान्यत्र ६–७ अन्यक्षराणि। ३ विनष्टान्यत्र ९–१० अक्षराणि। ४ विनष्टान्यत्र ९–१० अक्षराणि। ५ °दिसरे। ६ विनष्टान्यत्र ९–१० अक्षराणि। ७ विनष्टान्यत्र ९–१० अक्षराणि। ८ विनष्टान्यत्र ९–१० अक्षराणि। ९ विनष्टान्यत्र ९–१०अक्षराणि। १० विनष्टान्यत्र९–१० अक्षराणि। ११ विनष्टान्यत्र ९–१० अक्षराणि। १२ विनष्टान्यत्र ९–१० अक्षराणि। १३ विनष्टान्यत्र ९–१० अक्षराणि। १४ विनष्टान्यत्र ९–१० अक्षराणि। १५ विनष्टान्यत्र ९–१० अक्षराणि। १६ ६६तमस्य पत्रस्योत्तरभाग एव प्राप्तः।

प्रविकीर्णविकचकार्तस्वराम्बुरुहरमणीयं तन्मध्यभागमालोकयन्ती महां[3]... तावत्तदेकदेशे नेत्रनिर्मितविस्तारिकाशी(सी?) नां दीर्घोष्णनि[4]श्वासग्लपितधूसराधरद[4]....कपोलार्पित-करतलतयोत्सर्पिभिर्नखमयूखैरेकश्रवणनिहितमणिभूषणामिव अ[.] ....रिणो मुहुर्मुहुः करतलपरामृष्टाश्रुतया विगतशोणिम्नो नयनयुगलस्य प्रभया विरचित[6] [F. 66. A]........... विसरदमलदन्तकान्तिच्छलादुरसि न्यस्तैकमुक्तालतामिवातिखेद-वशात्पर्यायतः करतलकलित[1]....... .... धरदलप्रान्तस्य विस्तारिणीभिः प्रभाभिः कलितशोणमणिकङ्कणामिव कमलभ्रमा[2]... .... लया विरचितेन्द्रनीलनूपुरामिव निराभरणमपि साभरणतयेवातिरमणीयां[3] .... च्छावदातवसनावृतशरीरां चन्द्रमण्डलाधिदेवतामिव ज्योत्स्नान्तरितावयवां किञ्चिदुच्छूना[1]......... अन्य-तश्चास्या नातिदूरवर्तिनं त्रिभुवनललामभूतमदृष्टपूर्वमनाख्यातचरमासना[7] .... र्युक्तगारुत्मतरलकान्तिविसरैर्बिसरोरुभिः संवलितविपुलोरःस्थलमन्तर्दीप्यमा[8][F. 66. B] ....[1]यं च यथाऽस्माकं तदापृच्छामः किमपि कथ्यताम्, निर्णय[3]स्तु भव...... .... वेत्रलतिकं पुरुषविशेषमवज्ञ्य.........[1]........मद्देवपादानामपि रहस्यं तेनातिरहस्येन भवितव्यम्। तदा...........संप्रधार्य प्रचलिता, स तावदत्र न सन्निवेश............[2] द्भुतमिदं यदज्ञातयाति(?)मपरिचितावििदितशि....... ममाधिकं मनसि कोपः पदम-दात्। अथ तयोर ... .[3]मपरमपरं पुरुषं कथमावर्जयति........मिदमभ्यधायि—'भद्रे देवदत्ते! त्वमतिविदग्धा प्र........[4] मस्य समर्प्यते। कथं वा ग्राम्यवृत्ति.. .....प्रणय-कलहकुपितयोर्विघटितयोर्घटना[5][F 67 A] ....कादन्धतमसान्मोहादिव निःसृते ....यतभागावलम्बिभिस्तुहिनधवलैरमलमुक्ताफलदाम........[1]तास्विव प्रासादपङ्क्तिषु। व ...... मुपलक्ष्यमाणम्, स्फटिककुट्टिमतलप्रतिबिम्बितैरुप........[2]अमृतकरकिरण-कूर्चकैरिव धवलितेषु भुवन....... लिभङ्गिकाभिर्विरच्यमानकमलशयनीयम्[8]....... ... रूढो भट्टमातृगुप्तप्रभृतिः कतिपयातिविदग्धप्रणयि.... . .तः सविमानपर्यन्तममलमुक्ता-फला........[4] सलगोष्ठीः कुर्वाणस्तामावभाषे—'देवदत्ते! जन्मनः प्रभृति मद........ ... युक्तं विरहमिव मूर्तिमन्त........[5][F. 67. B] यथा भवति तथा त्वया विधातव्यमित्य-भिधाय विरतवचसि तस्यामासादितावसरः सोऽप्यवादीत्—'भद्रे देवदत्ते! त्वमेवामुमर्थं घटयितुं समर्था[1]सीति। अतो महत्याशयाऽस्माभिरा[ना]यिता।' ततः स मया समुत्पन्नद्विगुणतरकोपयाऽभ्यधायि—'किमहं स्त्री न भवाम्युत त्वदीया दासी येन त्वदीयं दूत्यं[2] करोमि?' इत्यभिहिते, तेन साधिक्षेपमहं पुरः प्रक्षिप्तां वेत्रलतामादाय-ताडिताऽस्मि। तत्प्रहारवेदनाकुलितया च मया "त्रिभुवनविजयिनो[3]विक्रमादित्य-देवस्य चरणौ मम शरणम्" इति मुहुर्मुहुरभ्यधायि। ततो नूनमनया स्मृतमात्रोऽपि

१° रारुतिः। २ ६७तमस्य पत्रस्य त्रुटितत्वादिमान्येव वाक्यानि पठितुं शक्यानि। ३ निर्णय°। ४ स्पटिक। ५ मुहुर्मरभ्य°।

परागत इति मन्यमानानां तेषां महाक्षोभः समभ[1]वत्। अहं पुनस्तैस्तत्रैव क्षिप्ता तान् पलायमानानत्याकुलान् व्यलोकम्। ततो वाह्यालीप्रदेशे पतितमात्मानमद्राक्षम्। इत्थ-मयमद्यैव रात्रौ वृत्तान्तः संवृत्तः' इत्युक्ते तया तां नृपतिरवोचत्—

'किं देवदत्ते! सत्यमेतत्?' इत्यभि[2][F. 68. A] हितया देवदत्तया पुनरप्य-वादि—'यद्यसत्यं तदाज्ञा मे देवकीया।' पुनरपि तां नृपतिरवोचत्—'किं सत्यमे-तत्?'[3] 'यद्यसत्यं तदा देवकीयाज्ञया शप्ताऽस्मि। यदैव देवस्य मया नाम गृहीतं तदैव तेषां पलायमानानां यः संभ्रमोऽभूत् कथं वचसा[3]प्रतिपादयितुं शक्यते? "परागतो विक्रमादित्यः, परागतो विक्रमादित्य" इति तेषां वाच एव मया श्रुताः, विमानं तु सम्भ्र-मात् प्रपलाय्य क्व गतमिति[2] नाज्ञायि'।' अथ पुनरपि विस्मया[3]न्नृपतिस्तामवोचत्—'किं देवदत्ते! सत्यमेतत्?' देवदत्ता तत्कालोत्पन्नसम्भ्रमविस्मयेवाब्रवीत्—'देव! सत्य-मेतत्,[4]देवस्य पुरतः किमसत्यं विज्ञाप्यते?' ततः साहसाङ्कनृपतिना परितुष्टेनाभ्यधायि—'रे रे महामात्राः! पञ्चहस्तिनं परित्यज्य यो[5]ऽयं मम द्वितीयो[5] द्विरदराजः स देवदत्तायाः समर्प्यताम्, काञ्चनकोटीश्चैतस्यै दीयताम्, क्षिप्रमेव महार्हाण्याभरणानि वासांसि च वितीर्यताम्।' ततः सविनयं[6] [F. 68. B] देवदत्तयेदमभ्यधायि—'देव! विज्ञा-पयामि मञ्चकस्य बहिरयमेकः। मञ्च[6]कस्थे पुनर्द्वितयमपि गृह्णामि। प्रागेवं देवेन पृष्टं यत् 'कथं भवदीया जाति[7]र्गृह्णाति?' 'अस्मदीया जातिर्गृह्णाति' इति सस्मितमभिधाय व्यरंसीत्। विक्रमार्कोऽप्येतदाकर्ण्य समुपजाताधिकप्रसादोऽभ्यधात्—'साधु देवदत्ते! सा[8]ध्विति। मनोहरया भङ्ग्या वयं प्रतिबोधिताः। परां प्रतिष्ठामारोपितश्च स्वजात्याचारः' इत्यभिधाय द्विगुणतरेण पारितोषिकेण तामयोजयत्।[8]

तत् पुत्रि! यो हि यदाशयस्तत् तेनानुप्रविश्य विश्रावयतां निश्चितैवार्थसिद्धिः। स हि महानुभावः प्रभावस्थापनया तन्नास्ति यन्न वितरतीति[9]।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां देवदत्ताकथानिका पञ्चमी।

[षष्ठी लावण्यसुन्दरीकथानिका]

अन्यच्च पुत्रि! म[10][F. 69. A]हासत्त्वं महासाहसिकं सम्यगुपलभ्य आत्मत्यागेना-प्यर्थं साधयतां न दुरापाः स्वार्थसिद्धय इति यत् पूर्वमुक्तं तदपि ते कथयामि—

---

१ °याज्ञा या। २ न ज्ञायि। ३ विस्मृयान्नृ°। ४ योय। ५ °कोटिश्चत°। ६ मंएकस्थे। ७ जाति गृ°। ८ जाति गृ°। ९ विचरतीति। १० महसत्वं।

अस्त्यत्र भुवनत[1]लप्रसिद्धमतिविभववणिग्व्यवहरकवच्च(?)प्रभृतिभिर्महाजनैरधिष्ठितम् अहिच्छत्रं नाम नगरम् । तत्र च वज्रमुकुटो नाम राजा पितृक्रमागतामात्य[2]भुजावष्टम्भेनापहस्तितसमीपसामन्तचक्रः[4] क्रमेणैवाक्रान्तसकलदृप्तारातिबलः प्रबलपरिवारपरिवृतो राज्यमनुपालयंस्तदीयसुखा[5]न्यनुभवंश्च सुचिरमासाञ्चक्रे । तत्र च पितृक्रमेणैव सञ्चितविशिष्टार्थतयाऽतिमहाधनस्तैलिको घुडाभिधानः प्रतिवसति स । तस्य चाति[1]रूपयौवनसम्पन्ना मदनस्य क्रीडापुत्रिकेव यौवनस्याभरणं लावण्यस्यापि लावण्यं भार्या लावण्यसुन्दरी नामासीत् । तस्यास्तु न केवलं[5][F. 69. B]स्वजातिविलक्षणमेव रूपमितरसमस्तनारीनिकुरम्बविडम्बि सकलजनविस्मयैकायतनं च । अथ तस्य तया सह[1]रतिसुखमनुभवतः सुखेनातिक्रामन्ति वासराः । अथैकदा भ्रमणिकया निर्गतस्य तस्य नरपतेः सा निजभवनवर्तिनी दृक्पथमवततार । तां दृ[2]ष्ट्वा विस्मित इव स्तम्भित इव मूढ इव गाढमन्मथशरप्रहारविवशः कथं कथमपि स्वगृहमयासीत् । अभूच्चास्य मनसि—'कथमियं प्राप्यते ? यदि ने[3]नां प्राप्नोमि तदा नियतमहं जीवितुमपि नोत्सहे ।' ततः सा चारपुरुषेभ्यस्तैलिकघुडाकभार्येयमित्यज्ञासीत् । ज्ञात्वा चाचिन्तयत् यद्—'एनां[4]केनोपायेनात्मसात् करोमि ।' ततस्तं कमपि रससङ्करकरणादिदूषणव्याजमुत्पाद्य विधारितवान् । प्रतिपाद्यमानदण्डेन तेन द्रव्यलक्षाण्यपि[5]दीयमानानि न प्रत्यपद्यत प्रत्युत विविधाभिः पीडाभिः कदर्थितवानेवैनम् । ततो लावण्यसुन्दर्या तदीयाशयं सम्यगुपलभ्य स निजपतिरिद-[6][F. 70. A]मभ्यधायि—'यं कमपि दण्डमेष नरपतिर्याचते तमपि प्रतिपद्य त्वया यथा कथञ्चिदात्मा मोचयितव्यः ।' ततस्तेन नरपतिरभ्यधायि—'यदि द्रम्मसु[1]वर्णादिकं देवो दीयमानमपि न गृह्णाति तदाऽऽदिशतु किमन्यद् दीयताम्, यदादिशति देवस्तमवश्यं प्रयच्छाम्येव ।' ततो राज्ञा 'क्व किलास्यैतद् भ[2]विष्यति' इति मन्यमानेन विवक्षितद्विरदशतमसावयाच्यत । तत् श्रुत्वा तैलिकस्य महाक्षोभः समजनि—'अहो क्वास्मदीया जातिः, क्व करिणः ? त[3]त् सर्वथा हतोऽहं नष्टोऽहम् । का मे गतिः । किं शरणम् ?' इति चिन्ताशतसन्तानव्याकुलितचित्तो यावदास्ते तावद् लावण्यसुन्दर्या 'किं राज्ञा दण्डे याचितस्त्व[4]म् ?' इत्यपृच्छ्यत । ततोऽत्यन्तक्षुभितेनानेन कथितम्—'यदहं करिशतमनेन याचितस्तत् सर्वथा विनाश एवोपस्थितो ममायम्, कुतो मे बन्धमोक्षः ।' तत[5]स्तयाभिहितम्—'प्रतिपद्यस्व करिशतमहं ते दास्यामि ।' ततस्तैलिकेन तथेति प्रतिपन्ने राज्ञा चिन्तितम्—'ममेयं[6][F. 70. B]सर्वथा पर्यवशिता कुतोऽस्य करिशतम्' इति विचिन्त्याभिहितम्—'कियता कालेन करिशतं प्रदास्यसि ?' ततस्तया शिक्षितेन तैलिकेन मासषट्कं या[7]चितः । राज्ञा तथेति प्रतिपन्नम् । ततस्तैलिकेन साऽभिहिता—'किमिति भवत्याऽ-

---

१ महानगरवि° । २ गतमातृभुजा° । ३ °पहस्तिनसमीप । ४ °चक्र । ५ प्रतिपद्यत ।

हमश्रद्धेयसेवंरूपं दण्डमङ्गीकारितः ?' ततोऽनयाऽभ्यधायि—'अयं[(2)]राजा मामनुरक्तो व्याजेन स्वीकर्तुमिच्छति तदस्येयं दुराशा। ममैष पिता भवति। तद् यदहं भणामि तद् भवता कर्तव्यम्। अहं निर्दिष्टे काले करि[(3)]शतमवश्यं प्रापयाम्येव' इत्यभिहितस्तथेति प्रतिपन्नवान्। तया त्वभिहितम्—'न मदीयं चरितं भवता पुरतो विचारणीयम्' इत्यभिधाय विशि[(4)]ष्टतरान् पञ्चाशदश्वानश्वतरीर्विविधालङ्कारभूषितं च परिजनमात्मनश्च[(1)]-विविधानलङ्कारान् वासांसि च[1][(1)]..........[F. 71. A][2]. ....[(1)] साहसस्यैकसदनं साहसाङ्कनृपतिमङ्गीकृत्योज्जयनीं प्रति प्रतस्थे[(2)]। ततः सा कियद्भिर्वासरैरवापद् उज्जयनीम्। आकल्पयच्चावासमात्मनः पल्लवितविविधवीरुधि कुसुमितानोकहनिवारितातपप्रसरे शिप्राप[(3)]रिसरे। अथैषा काऽपि कुतोऽप्यतिशयितत्रिदशसुन्दरीसम्पत्तिर्वेशयुवतिरायाता इत्यात्मनः प्रवादमकारयत्। तर्ककजनस्य च यथोचितं[(4)]दानमदात्। दिनमप्यशेषं विलासैरत्यवाहयत्। अहमहमिकया आगतानामपि सामन्तप्रभृतीनां 'भवतु, यद्भविष्यति तत् करिष्यामि' इत्याशामा[(5)]त्रमेवादर्शयत्। न तु कदाचित् कस्यापि ग्रहणकादानमकरोत्। प्रयातेष्वथ कतिपयेष्वहःसु स प्रवादः साहसाङ्कनृपतेः कर्णगोचरमगा[(6)][F. 71. B]त्। ततः स कुतूहलाकलितहृदयो नरपतिस्तं प्रवादमस्याः सत्यापयितुं चारपुरुषान् प्राहिणोत्। तैश्च 'सत्योऽयं प्रवाद' इत्यावेदिते स नृपतिर्विधाय मृ[(1)]गयाव्याजं तदावाससविधेन प्रतस्थे। सा तु विरचिताऽपूर्ववेषा गच्छतो नरपतेः सविलासमात्मानमदर्शयत्। स तु तां दृष्ट्वैव जातानुरागः कथं कथम[(2)]पि निर्वृत्य मृगयां तेनैव पथा स्वभवनमयासीत्। गत्वा च स्मरशरनिकरनिर्मथितमानसो मुखरकनामानमतिविदग्धस्निग्धमवार्जकं[3][(4)][4]दूतं प्रहितवान्। स विहितदर्शनः क्षणमिव स्थित्वा विधाय विविधगोष्ठीस्तां सप्रश्रयमवोचत्—'इतो मृगया निवृत्तेन[5]...................[(4)]तः कस्येयं केयमिति विज्ञातुमादिष्टोऽस्मि। तत्कथयतु भवती[6]....................[(5)] न्यामसमसाहसो युवा विक्रमैकरसिककमनीयाकृतिर्विक्रमादि[त्य][7]....................[(6)]-[F. 72. A]यं च मे निश्चयो यदि मामयं नाङ्गीकरोति तदाऽस्मिन् जन्मनि ममा-[8]..........[(1)]कृतकृत्यमात्मनो मन्यमानो भुक्तवन्तः स्वैरमास्थितस्य क्षिति[9]..............[(2)]तिरचिन्तयत्—'अहो तदिदमवीरुत्कुसुममनभ्रावृष्टिरिति।' अथ मन्दायमानातपतया शनैःशनैः सि[(10)]....................[(3)] शल्यभूमिभागेषु, प्रतीचीमनुसरत्यवनीजीवितेश्वरे तापमसहमानास्विव विवृत्य पराङ्मुखीभवन्तीषु पादपच्छायासु, सरिन्निकुञ्ज[(4)][11]........तिवाह्य मध्यन्दिनतापतन्द्रि[12]मविस्तरकराग्रेसरेषु, शनैः[13]शनैः पच्यमानसस्यशालिनीः

१ विनष्टान्यत्र १२–१३ अक्षराणि। २ प्रथमा पंक्तिर्विनष्टा। ३ श्रीगधं। ४ डत। ५ विनष्टान्यत्र १५–१६ अक्षराणि। ६ विनष्टान्यत्र ३७–३८ अक्षराणि। ७ विनष्टान्यत्र ३७–३८ अक्षराणि। ८ विनष्टान्यत्र ३५–३६ अक्षराणि। ९ विनष्टान्यत्र ३५–३६ अक्षराणि। १० विनष्टान्यत्र १६–१७ अक्षराणि। ११ विनष्टान्यत्र ७–८ अक्षराणि। १२ °तंद्रीमनिस्तरस्तकराग्रे°। १३ सनैसनैः।

क्षेत्रभुवोऽनुकर्तुमितस्ततः प्रचलितेषु कोलकुलेषु, अति[5] सौहित्यान्मन्थरप्रचलितेषु रोमन्थायमानेषु गतिवशप्रचलकन्धरावद्धशब्दायमानक्षुद्रघण्टकध्वनितदत्तकर्णेषु श्रमवशात् किमपि निःसह[6][F. 72. B]लोचनेषु वनेभ्यो[2] वसतिमनुव्यावर्तमानेषु गोधनेषु, प्रविरलायातपथिकेषु[3] स्थितप्रायेषु पथिषु, विमुच्य प्रचारभूमीरुपवनकुलायपादायां[(1)] (पादपच्छायायां ?)सिसर्पिषमाणे समापतति सत्वरे पतङ्गकुले, अतिकठोरतपनतापग्लपितेष्वपराह्णपवनसम्पर्कसुखितेष्विव शैत्यमुद्व[ह]त्सु दिङ्मुखेषु, क्र[(2)]मादस्ताचलशिखरशेखरतामाजगाम तरुणताम्रचूडारुणिमसोदरं शोणिमानमुद्वहन्नरुणसारथिः[4]। लाक्षारसलोहितैस्त्रिसरत[(3)]न्तुविसरैरिव किरणनिकरैररुणमन्तरमकरोत् तन्तुवाय इव दिवसपरिणामसमयः। अन्तरान्तरोपलक्ष्यमाणबहलसन्ध्यातपच्छेदाभिर[(4)]नच्छाभिः पादपच्छायाभिरश्लिष्टाः सञ्चरद्वनदेवताचरणसङ्क्रान्तालक्तक[र]साङ्किता इव व्यराजन्तोपवनभूमयः। अस्त-[(5)] [F 73 A]गिरिशिखरवर्तिनो विकर्तनस्य प्रभाजालेन विच्छुरितानि तत्क्षणोपसीदद्विरहवेदनास्फुटितचक्रवाकमिथुनहृदयस्रुतेनासृजेव[7] शो[(1)]णिमानमानीतानि विरेजुः सलिलाशयानां सलिलानि। दलितदाडिमीकुसुमसोदरेण तरणेरंशुजालेन संवलितानि[8] कुङ्कुमरसमा[(.)]र्जितानीव प्रत्यभासन्त प्रतिसौधममलस्फटिकमणिकुट्टिमानि। तत्क्षणमुत्क्षुभ्यतो मिथुनरागसागरस्य भुवनमाक्रामन्ती वेलेव समुल्ल[(3)]लास सन्ध्या। अवर्धयच्च परस्परगुणानुस्मारकतया अत्यर्थमुत्कतामापादयन्ती दूतीव मिथुनमानसेषु द्विगुणतरमनुरागं निद्रावशविसंस्थु[(4)]लनिमीलन्नयनपुटैः स्थित्वा क्षणमुत्क्षिप्तपक्षतिभिरुद्ग्रीवमालोक्यालोक्य निर्वाग्भिरध्यास्यन्त मणिवाप्पला[(")]-[F. 73. B]

[अत्रादर्शे ७४ अङ्काङ्कितं पत्रं विनष्टम्]

....[9]यायातिमिरभरनिरुद्धमप्युच्छ्वसितमिव क्षणमलज्जत। गगनतलमनु च कुङ्कुमरसमार्जनोपजनितपिञ्जरत्विषोऽन्तर्विरचि[(1)] .. [10]दविशेषकस्य हूणहरिणीदृशो ललाटफलकस्य श्रियमुद्वहद्भिनिद्रकर्णिकारप्रकरगौरच्छविस्तोकोपलक्ष्यमाणलाञ्छनमु[(2)].....[11] य शशधरार्द्धम्[12]। अथ क्रमेणैवैकः कनकताडङ्क इव शतमहदिगङ्गनायाः, कुङ्कुमरसतिलकविन्दुरिव यामिनीमुखस्य, भास्वरकार्त[(3)]स्वरदर्पण इव दिग्वधूनाम्, विकचमेकं कनकपङ्कजमिव गगनसरसः, स्रस्ततिमिरांशुकैकदेशायाः कुङ्कुमोन्मृष्टः[13] प्रकट एकः कुचकलश[(4)] इव दिवः, करतलरागरञ्जितः क्रीडाकन्दुक इव रतेः, जात्यशातकुम्भसम्भवो भाविसाम्राज्याभिषेककलश इव मनोभवस्य, उल्ललास चित्तज[(5)]न्मनो जीवातुर्जी[14]वितकुमुदकाननः कुमुदिनीनाथः। ततश्च प्रसादितरामः (?) समुत्तीर्य सलिलराशिमृक्षपरिवृतसमुल्लासितकुमुदो[(6)]

---

१ कोलकुलो°। २ °वतेभ्यो। ३ प्रविरलायतत्पथि°। ४ सारथि। ५ °रुणमंधरम्°।
६ सकान्ता°। ७ °सुतेना°। ८ सवलितानि। ९ विनष्टान्यत्र ३–४ अक्षराणि।
१० विनष्टान्यत्र ३–४ अक्षराणि। ११ विनष्टान्यत्र ३–४ अक्षराणि। १२ °धरार्थम्।
१३ कुङ्कोकान्मृष्टः। १४ जीवितुज्जी°।

[F. 75 A] दलितकज्जलश्यामलानां रजनिचारिणां तमःप्रकाराणां निधनमादधन् समुल्ललास तारापतिः। अथ जनितमदनतापानि दलयन्ती कुमुदकाननानि[(1)] चक्रवाकमिथुनहृदयानि च, विघटयन्त्युत्पथप्रवर्तकमन्धकारं मानिनीमानग्रहग्रन्थिं च, क्षोभयन्त्युत्कलिकाकुलसम्बुराशिं कामिजनहृदयं च,[(2)] व्यथयन्ती करिदशनमुशलानि विरहिणां चेतांसि च, सर्वतो विवृतचञ्चुभिश्चकोरकुटुम्बकैरखिलजनलोचनपुटैश्च निपीयमाना अप्यवर्धन्त ज्यो(त्स्ना?)[(3)]... [1]विकसितां कुमुदकाननानां रजोभिरवचूर्ण्यावचूर्ण्य कामिनामुद्दीपयन् मदनदहनमवान्मन्दमन्दमान्दो[3]लितविकासोन्मुखशेफालिका[(4)] .. ...[4]प्रदोषपवनः। ततश्च 'सखि! दुर्धरो मदनः, प्रौढिमागच्छन्तो दुःसहा शशधरमरीचयः, गत्वरं यौवनम्, अनवस्थितः प्रेमानुबन्ध' इत्येवमाद[(5)] . .. [5]वर्तन्त रतिसन्धिविग्रहव्यापारचतुराणां वयस्यानां मानिनीषु सङ्घटनपटवो वचःप्रपञ्चाः। विरहिणीनां वपुषि प्रतिबिम्बितमूर्त-[(6)] [F. 75. B]यो विरहदहनाङ्कुरा इव व्यभाव्यन्त प्रथमप्रतिबोधिता भवनप्रदीपाः। अतिरागभृतहृदयाभिर्विलासिनीभिः प्रियतमेषु सन्दिष्टानि विस्मृ[(1)]त्य विस्मृत्य पुनरुपदिश्योपदिश्य प्रेपिता[6] मदनदूत्यः। शशधरप्रदीपेनाँ[7]ङ्गनाभिः[8] कनककेतकीपत्रेपु मृगमदरसेनालि[9]ख्यन्त मदनलेखाः[(2)]। पुनः पुनरालोकितप्रियतमा[ग]मनमार्ग्गाभिः सज्जान्यक्रियन्त वासभवनान्यङ्गनाभिः। वासकसज्जावेश्मवातायनेभ्यो व्यजृम्भन्त ज्वलद्विरहदहना-[(3)] नुमापकाः कालागुरुधूपधूमाः। सितदुकूलच्छन्नवपुषो घनतरघनसाररेणुच्छुरितगण्डभित्तयः प्रत्यङ्गमामुक्तमुक्तामणिविभूषणाः सर[(4)]समलयरजसोपसिक्तनिखिलाङ्गलतिकाः प्रविकसितमालतीकुसुमदामश्लिष्टकेशपाशश्रियो ज्योत्स्नाधिदेवता इव सर्वतो[10]ऽभि[(5)]-[F. 76. A] सस्रुरभिसारिकाः। अमृतरससेकाप्यायितमिव, क्षीरोदपूरप्लावितमिव, स्फटिकमणिघटितमिव, सद्योमार्जितद्रमिडकामिनीदन्तका[(1)]न्तिनिर्म्मितमिव, गर्भताडीदलविरचितमिव, रजतरससिक्तमिव, द्विरददशनोत्कीर्णमिव, मिथुनमानसेपु निक्षिप्येव निजरागमम्बरत-[(2)] लमारोहति नैर्मल्यमागते शनैः शनैर्धवलितहरिति हरिणलाञ्छने चन्द्रलोकश्रियमुवाह निखिलमपि भुवनतलम्।

अथ म[(3)]हीपतिर्मुखरकं तामानेतुं प्राहिणोत्। साऽपि कर्षकजनतेवोद्ग्रीवा तस्यास्युन्नतस्य जलमुच इव मार्ग्गमन्वीक्ष्यमाणा तमायान्तं[11]मपश्यत्[(4)]। आगत्य च कथितपार्थिवाङ्गीकारा निर्भरं प्रमोदमभजत्। त्वरिततरमाजगाम च महीपतेर्भवनम्। अथागतया लावण्यसुन्दर्या[(5)] [F. 76. B]सह नृपतिरनुरागनिर्भरस्तस्यां रजन्यां सुरतसुखमनुबभूव। प्रातश्च विहिताह्निको निर्वर्तितभोजनादिक्रियः सुखमासीनः प्रहृष्टः सकलमपि तद्[(1)] वृत्तान्तं भट्टमातृगुप्तायाचचक्षे।

---

१ विनष्टानि ३-४ अक्षराणि। २ °मुदीपयन्। ३ °मन्दमन्दमन्दोलित°। ४ विनष्टान्यत्र ३-४ अक्षराणि। ५ विनष्टान्यत्र ३-४ अक्षराणि। ६ प्रैक्षत। ७ प्रदीपिना°। ८ °नाभि कनक°। ९ °लिख्यन्मदन°। १० सर्व्वतो। ११ तमायान्मप°।

तदाकर्ण्य भट्टमातृगुप्तस्तमवोचत्–'देव ! एवंविधा नानाप्रकारा[1]: क्षितितले विचरन्ति स्वार्थतत्पराः स्त्रियः । तद् एवंविधासु न[2] विश्वसितव्यं देवेन । इदं त्वेतदीयं सर्वमपि वैशिकमिति मया ज्ञातमेव' इति भट्टमातृगुप्तेनोक्ते स चिन्तितवान्–'किमहं निसर्गानुरागमुत वै[3]शिकमित्यपि न वेद्मि ? भवतु, किमनेन ? भट्टमातृगुप्तो गौरवित इति न किमप्युच्यते । ईदृशमेवास्य स्वरूपम्' इति तमवगणय्य तया सहानु[4]दिवसं परं विश्रम्भेण बहूनि दिवसान्यासाञ्चक्रे । भट्टमातृगुप्तस्तु प्रागुक्तमेव स्ववचः पुनः पुनस्तं स्मारयति स्म । ततः स कदाचित् स्मारयन्नभि[5]हितो राज्ञा–'कथं पुनर्निसर्गानुरागो ज्ञायते ? यथा यथाहमेतामतिनैपुण्येन परीक्षे तथा तथैषा क्वचिद्-[6][F. 77 A] पि नाङ्गं रक्षति । अनुरागचिह्नानि च सकलान्यप्यस्या दृश्यन्ते । स्वप्न(प्र?)मदान्यचित्ततादिष्वपि नास्याः किमपि वै[1]कृतं लक्ष्यते' इत्युक्ते भट्टमातृगुप्तः पुनरप्यवनीपतिमवादीत्–'देव! तर्हि देवेनेयं ग्राम्याभिर्विडम्बनाभिः परीक्ष्यताम् ।' यथा यथैष परीक्षा[2]र्थं तास्ता ग्राम्या अपि नखदशनदानकेशच्छेदादिका विडम्बनाः करोति तथा तथैषा विशेषतो हृष्यत्यनुरागिणी च भवति । तदखिलम[3]पि भट्टमातृगुप्तायाकथयत् । 'भवान् मुहुर्मुहुर्वैशिकं वैशिकमिति पूत्करोति न च वैशिकानुकारि चेष्टितमस्याः किमप्यभिलक्ष्यते ।' इत्यु[1]क्ते भट्टमातृगुप्तः पुनरप्येवमाह– 'अतिधूर्त्तेयं [अन]या देवस्याप्येवंविधश्चित्तभ्रमो जनितः । साम्प्रतं मया निर्णीतमेतत् सर्वमस्या वैशिकमिति ।' सा तु सकलमपि भट्टमातृगुप्तेनोक्तं जनपरम्परया शृण्वती सदैवाशङ्कमाना तमप्यतिगौरवेण पश्यति । अथैकदा सा व्यचिन्तयत्[6][F. 77. B]–'बहूनि दिनानि वर्तन्ते, अतिक्रमिष्यति च समयः' इति विचिन्त्य, यत्र भट्टमातृगुप्त-विक्रमार्कौ गोष्ठ्या तिष्ठतः, तत्रागत्य क्षणमुपविश्येदमभिहित[1]वती– 'अयं भवदीयप्रसादवित्तको यदहमतिदूराद् भवद्गुणानुरागेणागता तदयं वैशिकं वैशिकमिति ब्रूते, तद्भवतु मदीयानुरागस्यायमेव[2] विचार उचितः । साधुर्भवान् राजा, प्रसादवित्तकश्चायमिति मिलितं पेटकम् ।' ततोऽभ्यधायि राज्ञा–'केनेयं भवत्या व्यलीका वार्ता कथिता ? किं भट्टमातृ[3]गुप्त एवंविध उताहम् ।' इत्युक्ते सा विहस्य क्षणमेकं स्थित्वा शयनागारस्यान्तः प्रविश्य शयनीयस्योपरि निहितां राजशस्त्रिकामादाय स्वशिरश्छे[4]दमकार्षीत् । ततो यावत् शङ्कितचित्तो विक्रमार्कोऽन्तःप्रविशति तावत्तां छिन्नशिरसमपश्यत् । ततस्तामालोक्य कुलिशेनैवाहतः, ज्वलनेनेवा[5]लीढः, दृष्टिविषविषधरेणेवेक्षितः क्षणमभूत् । अनन्तरं हृदि विचिन्त्य भट्टमातृगुप्तमाहूयेदमभिहितवान्– 'भट्टमातृगुप्त ! दृष्टं भवता वैशिकस्या-[6][F.78. A] वसानम् ?' इत्युक्ते सोऽब्रवीत्– 'देव दृष्टं, किमन्यथाऽहं ब्रवीमि ? इदमपि वैशिकमेव ।'

---

१ °कारा क्षिति° । २ लक्षत ।

ततोऽतिकुपितः स सहसातृगुप्तमवज्ञाय तां तथाभूतामनुचरैरुत्क्षेप्य[1] भगवत्या आशापुराया आयतनमगात्। तत्र च निखिलमपि परिजनं बहिर्निस्सार्य विक्रमादित्योऽपि स्वशिरश्छेत्तुमुपचक्रमे। ततो भगवत्या[2]शापुरा—'पुत्र! पुत्र! मा कृथाः साहसमेवंविधम्, न भवान् सामान्यः, किमिति प्राणिमात्रानुकम्पयेतरप्राणिवदात्मानं विनाशयति' इत्यभिदधाना तं करे[3]जग्राह। स प्रत्यवादीत्— 'देवि! क्षम्यताम्। मुच्यतामयं करो यथाभिलपितमुपहारं भवत्यै प्रयच्छामि।' ततो भगवत्योक्तम् 'तुष्टाऽस्मि तवानेन सर्वाति[4]शायिना साहसेन तदुच्यतां यदभिरुचितं भवतः' इत्युक्तो विक्रमार्कस्तामाह— 'देवि! पुनरप्येषा लावण्यसुन्दरी जीवितेन संयोज्यताम्' इत्युक्ते[5]तां देवी प्रत्युदजीवयत्। ततो हृष्टमनास्तामादाय विक्रमार्कः स्वभवनमगच्छत्। सर्वतः प्रावर्तन्त वर्धापनकानि, आनन्दमाससाद च निखिलः पौर-[6][F. 78. B] लोकः। इत्थमतिहृष्टयोस्तुष्टयोः [मदन ?]वशङ्गतयोर्गतानि कतिचिद्दिनानि।

अथैकदा भोजनानन्तरमवसितप्राये वासरे शनैः शनैः पश्चिमाशामनुसरति[1] कमलिनीबान्धवे तया सह दन्तवडभिकामधिरूढो विक्रमार्कनृपतिः स्वैरविहारागतमसितमणिशिलासमुद्गकश्रीविडम्बिना चरणचतुष्टयेन[2]ग्रसमानमिव धरणिमण्डलम्, अत्युत्साहितया चरणतलगतानाभोगिनोऽष्टादशद्वीपानिव नखमणीनुद्वहन्तम्, निसर्गत एव रूपश्रियो विलासभ[3]वनेन सुप्रतिष्ठितोपचितस्थिरस्निग्धत्विषा गात्रापरेणोद्भासमानम्, शौर्यलक्ष्मीनिवासैकवेश्मनो हृदयस्य कवाटाभ्यामिव दृढसुघटिताभ्या[4]मंसकलकाभ्यामुपशोभमानम्, मीनविक्षोभिनाऽतिपृथुलेनाप्रधृष्यकमनीयेनाम्बुराशिनेव[5] [F. 79. A] श्रीमतोरसा विराजमानम्, अनवरतमदसुरासौरभानुपातिभिर्मधुकरकुलैरतिघनस्थगिततया निखिलकरिकुलोपमर्दकरुणया वेधसेवाय[1]त्नविरचितासितावघाटमिव वदनमुद्वहन्तम्, मधुपृषत्पिङ्गलत्विषो नयनयुगलस्य प्रसृतकान्तिजालतया निर्यदन्तच्छकोपानलज्वालमिवोप[2]लक्ष्यमाणम्, आयतस्निग्धमसृणेनाभिनवमालतीमुकुलसोदरत्विषा समदकरिकुलोन्माथजन्मनो निखिलभुवनव्यापिनः समुज्जिगमिषो[3]र्यशसः प्रथमनिर्गताङ्कुरद्वयेनेव दशनमुशलद्वन्द्वेनोद्भासमानम्, अतिपृथुलाभ्यामच्छिन्नमदनदीप्रवाहोद्गमकुलाचलाभ्यामिव कपोल[4]स्थलाभ्यामुपशोभमानम्, समेष्यन्त्या विजयश्रियो जनितवर्णकपल्लवेन पूर्णकुम्भेनेव कुम्भेन शोभमानम्, अत्या[5][F. 79. B]यतिभृतो वदनस्य विस्तृतिमिवापादयताऽतिपृथुलेन प्रतनुशोणबिन्दुचित्रितत्वक्तयाऽनेकसमरसम्मर्दक्षपितविपक्षगजरुधिरकणकर्बुरितेनेव[1] प्रचलाग्रपल्लवतयोद्दाममदसन्तापतप्ताविव कपोलौ वीजयता श्रवणद्वयेन भ्राजमानम्, अतिपृथुना क्रमापवृत्तेनातिदीर्घेण च भूतलस्थितानि[2]निखिलान्यपि नागकुलान्यन्वेष्टुमिवातिप्रचलेन लोलता करदण्डेन चण्डि-

१ °भिलखितुमुपहार।

मानमाक[ल]यन्तम्, सततमतिमसृणघुसृणारुणेन विजयलक्ष्मी[3]पयोधरद्वन्द्वेनेव निहितसिन्दूरशोणरोचिर्षातिविकटेन कुम्भकूटद्वयेनोद्भासमानम्, मार्ग्गत्रयप्रवृत्तैरविच्छेदिभिर्दानसलिलपूरैरेकप[4]थवाहिनीं कालिन्दीमपि त्रिपथगामिव प्रदर्शयन्तम्, अनवरतमदजलासारसौरभाश्लिष्टमूर्तितयासन्नवर्तिभिर्मधुकरैश्चारणगणैरिवोप[5]गीयमानम्, अनेकसमयविजयार्जितं यश इव श्रवणावतंसतामागतमतिविमलशङ्खप्रभापूरचारुधवलचामरयुगलमुद्वहन्तम्, गाढसन्धि[6]-[F 80. A]बन्धेन श्लक्ष्णसुस्निग्धत्वचातिविस्तृतेन स्कन्धेन कामपि रामणीयकश्रीकमुद्वहन्तम्, अतिविपुलासनम्, उदग्रं धनुःकुटिलपृष्ठवंशम्, अतिसुसंहतपेच[1]कमृज्वायतस्निग्धवालधिमतिरमणीयमपि भीषणमखिलजननयनहारिणा हरिणेव लक्ष्मीभृतोभयतः पुष्करद्वितयेन विराजमा[2]नम्, आघाटालमनुपदिग्धं सुषममार[3]क्षेषु त्वचः प्रकर्षमापादयन्त्या प्रतापश्रियेवाग्नेय्या छायया परिगतम्, त्वक्तनूरुहाण्डकोशगात्रापरभा[3]गेषु ह्रस्वमाननांसफलकहस्तवालधिष्वा[4]यतमुरोभागासनकटकपोलसृक्कसमदास्वतिविशालम्, पश्चिमासनवंशपेचकपक्षकुक्षिजघन[4]कलाभागेष्वतिविभक्तम्, अतिमसृणं त्वचि विलोमे च, अतिगम्भीरमाशये ध्वनिते च, अतिचतुरं गमने प्रयोगे च, अतिरमणीयं आकृता[5]वनूके च, अतिसु[5]रभिं श्वसिते मदजलामोदे च, अतिमहान्तं वपुषि सत्त्वे च, अतिरक्तं तालुनि नेत्रान्तयोश्च । जात्याकृतिशीलसत्त्वात्मकादिभिः[6][F. 80. B]

[अत्रादर्शे ८१ अङ्काङ्कितं पत्रं विनष्टम्]

.......दग्रहणोत्तम्भितायतकरतयानेकसमरनिर्जयाप्तां विजयपताकामिवात्मनः समुत्क्षिपन्तम्, शरत्समयमि[1]वोल्लसदिपीकम्, हेमन्तमिव परमहिमोपचितम्, शिशिरमिव जनितातिप्रकम्पम्, वसन्तमिव विलसदसमपुष्करम्, ग्रीष्ममिव क्षपिताशेषवाहि[2]नीकम्, जलदसमयमिव गम्भीरतरघनध्वानम्, एवमखिलर्तुमयमिवोपलक्ष्[6]यमाणम्, अवधीरितैरावतध्वनिप्रसरम्, अनुदिवसमम्भःक्रीडासु ख[3]ण्डितपुण्डरीकविभवम्, उद्दलितकुमुदशोभम्, अनेकशः समराङ्गणेष्ववजितसार्वभौमम्, अपहस्तिताञ्जनच्छविम्, अवगणितसुप्रतीकम्, अतिकम[4]नीयेनातिदुःसहेन च तेजसा न्यक्कृतपुष्पदन्तम्, असकृत् त्रिपदिकाविलसितेन दूरीकृतवामनोत्साहव्यतिकरम्, ए[7]वमाजिताखिलत्रिदशगजरा[5]जचक्रमिव विभाव्यमानम्, सकलजननयनहारिणीं मदावस्थामिव चतुर्थीशोभां दशां च बिभ्राणम्, अतिमनोहारिणा रूपलावण्यातिशयेन त[6]-[F 82 A]र्पयन्तमिवापूरयन्तमिवाप्याययन्तमिवानन्दयन्तमिव रमयन्तमिव चक्षुरिन्द्रियम्, रिपुदलनाभिधानं द्विरदराजमद्राक्षीत् ।

---

१ °सोचिषा । २ °यतस्निग्धवालधि° । ३ सुखममार° । ४ °वालधि° । ५ आकृत्वा° । ६ °लक्षमाणम् । ७ एवमजिता° ।

तं चावलोक्य प्रहृष्टमनाः क्षणं स्थि[1]त्वा लावण्यसुन्दरीमेवोचत्–'प्रिये लावण्य-सुन्दरि! याचस्व किमपि' इति। पुनः पुनः सादरमभ्यर्थ्यमानाऽप्येतदेवावोचत्–'यत् त्वदीयं तत् सर्वमपि[2] मदीयमेव च, तत् किमहमन्यद् याचे? अथ मच्चित्तमावर्जनीयं भवतः, तद् बाल्यादारभ्य मम हस्तिनामुपरि महत् कौतुकम्। अतो दीयतां ममैवंविधा[3]नां शतमेकं मतङ्गजानाम्'। राज्ञाऽभिहितम्– 'कियन्मात्रमिदम्? अन्यदपि याच्यतां यदभिरुचितम्' इत्यभिधाय हस्तिशतं प्रायच्छत्। उक्तं च तया–'सर्व[5]थेयं प्रसिद्धिर्विधीयतां यथा हस्तिशतमेकं लावण्यसुन्दर्यै वितीर्णमिति।' राज्ञा च तथैवा-नुष्ठितम्। ततो गतेषु द्वित्रेष्वहस्सु लावण्यसुन्दरी[6] विहिताञ्जलिपुटा राजानं व्यजिज्ञपत्–'देव! भवतो मोचनकमस्तु, वेश्याऽहम्। अस्मदीय ईदृश एव व्यवहारः[7]।[F. 82. B] ....[4][विक्रमा]दित्यनृपतिर[वोच] त्–'किमेतत्? भवत्व[7]........... .... मेतत्। ततो लावण्यसु[न्दर्या] आदितः स्ववृत्तान्तं[8]....... ....ततस्तेन सह सुख-मनुभवन् सुचिरमासाञ्चक्रे।[9] .. ..ति।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेव[1] [विरचितायां शृङ्गारमञ्जरीकथायां लावण्यसुन्दरी(?) कथानिका षष्ठी]

[सप्तमी कुट्टनीवञ्चनकथानिका]

अन्यच्च धूर्तेभ्योऽपि प्रयत्नादात्मा रक्षणीयः तथा[1] . . ...[F. 83 A] ... . . चिदपि राजहंसानां जलदसमयशङ्कामपनयन्ति[1].. .. .. .यत्र च निरन्त-रोच्छ्रितयूपतया वृत्तिनिरुद्ध इव[2]... . . . .अनुरक्तमनसः पश्चिमे वयसि दारकद्वितयमभूत्[3].... . ... . .व्यापितसकलक्रमेण यौवन[4]. ... . , ... देशान्तरगमनं प्रत्यभिलाषः। ततस्तौ धन[5]...........[F. 83. B] दीनि लङ्घयन्तौ जग्मतुः। व्रजतोश्चानयोः कुसुममासजनितां समृद्धिमवनेरुन्मथ्नन्[5] व्यजृम्भत दारुणो घर्म्मसमयः। क्रमेण च कठोरीभव[1]द्भासि भगवति गभस्तिमालिनि, जीर्णतरुकोटरकुटी[र]कुलायनिलीनेष्वतिकठोरघर्म्मभिया मसृणमसृणं क्वणत्सु कुकुभ[6]कुलेषु, कठिनतरघ[2]र्म्मग्लपितबन्धनश्लथतया निपतितातिजीर्णनिखिलच्छदचयेषु, अधिकदुःसहातपनिपातातिदूयमानक्षुद्रकीटाश्रितस्कन्धत्वक्सन्धिषु मदलो[3]हितसरटसन्दं-श्यमानोल्लसितद्वित्रपल्लवेषु, रूक्षतामुद्वहत्सु क्षितिरुहेषु, दिनकरकरालातपोत्तप्तपांसुतया बहलतरकुकूलान[4]लरजःपुञ्जकचितेष्विव नखम्पचेषु वर्त्मसु, सर्वतः प्रसरतया तरुणतर[7]-

---

१ °सुन्दरी अतो°। २ बाल्यदारभ्य°। ३ °भिज्ञाय। ४ ८३तमस्य पत्रस्य त्रुटितत्वादि-मान्येव वाक्यानि पठितुं शक्यानि। ५ °रुन्मथन्। ६ कुकुभ°। ७ °तरु।

तपनतेजसां विसरेण पुष्यमानानां वनस्थलीनां पूत्कृतेष्वि[5]व बधिरितदिगन्तमुद्गच्छन्तीषु तारतरासु चीरिटीका[1]विरुतिषु, जरदजगरश्वाससन्धुक्षमाणज्वालावलीजटिलितेषु प्लुष्यमाणक्षुद्रकीट[6]-[F. 84 A]कुटुम्बकठिनत्वक्तडत्कारवाचालेषु भयचकितोड्डीयमानशकुनिकुलपक्षपालीपवनप्रेङ्खि[3]तशिखेषु, ज्वलत्सु सर्वतो दावज्वलनेषु, दीर्घत[1]रदिवसजनितगमनमार्ग्गखेदात् समुत्पन्नतर्षातिशय इव प्रौढतात्य[य]घर्म्मरश्मावापिबति सकलानपि सलिलाशयान् प्रतिदिवसमपचीय[2]मानसलिलतया तरङ्गितसैकतासु, प्रविरलजलोपशल्यसञ्चरद्बककुलावलोकनाकुलितशफरिकासु, जठरशेवालमञ्जरीपुञ्जतल[3]विश्रान्तघर्म्मग्लपितबालकमठासु, स्तोकस्तोकनीलायमानवेतसलतासु, रविकरोच्छिद्यमानतीरतरुसौन्दर्यसन्तापादिव तनिमान[4]मागच्छन्तीषु क्षितिधरनिकुञ्जस्रोतस्विनीषु, मुहुर्मुहुरीषदुत्फुल्लनासिकाविवरनिःसृतश्वासपवनैरनवरतमेकतः प्रेङ्खोलितविषा[5]णकोटिकण्डूयितदंशोपसृष्टकुक्षिभिर्मुहुर्मुहुर्मशककुलत्रासनार्थमुल्लसितलाङ्गूललतिकाच्छोटितपृष्ठभागै[6]-[F. 84. B]र्वनमहिषकुलैः कदर्थ्यमानक्षुद्रजलचरेषु, पङ्कशोषवशादन्तरन्तःप्रविशत्कीटककुटुम्बिनीसंश्रियमाणसन्धिरन्ध्रेषु, पङ्कोपदिग्धान्तः[4]प्रतनुसलि[1]लेषु कासारोदरेषु, तरुणतपनतापक्लमोपजनिततन्द्रीसुखान्तरालविहितरोमन्थेषु प्रच्छायमाश्रयत्सु मृगकदम्बकेषु, दृषन्निर्यूहच्छाया[2]निलयने[5]निभृतहुङ्कणकाहुङ्कृतैर्घर्म्मक्लमकान्तिनिःसहतया निःस्व[6]नत्स्विव क्षितिधरनिकुञ्जेषु, मनाग् विनतेष्ववनिभागेष्वतिव[3]हलरविकिरणनिपतनोद्गताभिः प्रसरन्तीभिः परितो मृगतृष्णिकाभिः प्रलोभ्यमानेषूर्द्ध्वकर्ण्णकन्धरेषु क्लमवशादीषन्मुकुलितलोचने[4]षु तर्षतरलेष्वितस्ततो धावत्सु बालहरिणकेषु, निजचापलभ्रमणखेदविधुरेष्वनिरुहस्कन्धशाखान्तरनिलयननिभृतेषु यथायथमु[5]पविष्टेष्वासीनप्रचलायितेन मध्यन्दिनतापतन्द्रीं गमयत्स्वपरेषु च निद्रा[ल]सविवशतया शिथिलाङ्गेषु प्रपतत्सु पुनरुत्पत्यारोहत्सु क-[6][F 85. A]पिकुलेषु, दलितकज्जलश्यामलेष्वतिवहलपङ्कावलेपद्विगुणितवपुःश्यामिकेषु मुहुर्मुहुर्घूर्ण्णमानकपिलारुणलोचनेष्वर्कभया[1]त् तमःसञ्चयेष्विवान्तरान्तरोल्लसितखद्योतद्युतिच्छिद्रितेषु पल्वलप्रान्तमुस्तास्तम्बगहनान्याश्रयत्सु वनवराहयूथेषु, तीव्रतरतरणि[2]करनिकरव्यतिकरादलननिर्म्मितेष्विव स्पर्शतोऽपि दत्तपथिकव्यथेषु, पक्षपुटसन्धिसञ्चारितोत्तप्तधरणिरजःकणप्लोषमीतैर्जीर्ण्ण[3]तरुकोटरेषु निलीय निलीय पतत्रिभिर्विमुच्यमानागमनमार्ग्गेषु, सहजप्रेमानुरक्तप्रेयसीपरिहरणजनितैः पथिकानामयः[4]शूलैरिव दवदहनदग्धतृणस्तम्बशकलैः किर्मीरितदिङ्मुखेषु घर्म्ममर्म्मरितोन्मूलितक्षितिरुहच्छदनिकरकरम्बिताम्बरेषु, नि[5]विडतरताडनप्रचलज्झणझणायमानोत्पाकश्यामीकृततमालबीजबीजकोशीशतसततसंवर्ग्गितचीरीचित्कारमुखरितेषु, प्रतिविपिन[6]-[F. 85. B]मुत्सङ्गिताभिर्झिल्लीकोज्झिताभिः सलिलकणिकाभिरात्मनोऽपि

---

१ चीरिका° । २ °वोड्डीयमान° । ३ प्रेङ्खित । ४ °दिग्धातः । ५ निलयना° । ६ निष्टनत्स्विव । ७ पट° । ८ °कानामयश्शोलैरिव । ९ °मर्मरतितो° । १० °श्यामकृतमालबीज° ।

दिवसकरकिरणसन्तप्तस्य शिशिरतामिवापादयत्सु, मधुसमयविरहदहनस[(1)]न्ता-
प्यद्वपुषां दिशां निःश्वासेष्विवोष्णदीर्घेषु, प्रेङ्खोलितार्जुनप्रसवमञ्जरीरजःपुञ्जसुरभि-
तेष्वभितः[1] करीषंकषेषु प्रवात्सु पवनेषु,[(2)] एकस्मिन्नहनि प्रयान्तौ तौ पूर्वापरपयोरा-
शिपर्यन्तव्यापिनीमुन्मदकरिगण्डकण्डूयमानसङ्क्रान्तदानजलसौरभभ्राम्यदलीविलासिनी-
वल[(3)]यितस्कन्धैर्वनदेवताविरचितलतान्दोलनस्रस्तशाखाकुसुमप्रकरसंवलिततलैर्मदनोन्म-
दशबरराजरमणीभिः कर्ण्णपूरार्थमनवरतमु[(4)]ल्लूयमानपल्लवैश्चटुलकपिकुलान्दोलितप्रतनुशा-
खाग्रभ्रश्यदस्तोकपाकफलरसामोदसुरभितै[2]रदयन्निधुवनक्लान्ताभिः किरातकामिनीभिः[(5)]
[F. 86. A]सततमासेव्यमानप्रच्छायैर्यौवनमदरुद्धसिद्धसुन्दरीतारतरमधुरगीतिवाचालि-
तलतावेश्मभिः कुसुमरसास्वादमाद्यन्मधुकरवधू[(1)]झङ्कारहृतपथिकहृदयैः करावचेयफल-
कुसुमजालकैरकठोरशिखिकण्ठकाण्डद्युतिसोदरं हरितिमानमुद्वहद्भिस्तरुभिरुद्भासि[(2)]ताम्,
अचकितचकोरकामिनीचञ्चुचूर्ण्यमानमरिचवल्लिपल्लवाम्, उल्लसल्लवङ्गसंवर्ग्यमाणतरुणपूग[3]-
द्रुमखण्डाम्, उड्डीनशिखण्डिमण्डलीकला[(3)]पकल्पिताखण्डलकोदण्डाकाण्डमण्डितगगन-
मण्डलाम्, अतिचटुलचातकचञ्चुपुटाचम्यमानगिरिकुहरनिर्झराम्बुविप्रुषम्, उद्दामदात्यू[(4)]-
हव्यूहकुहकुहा[4]रावोद्दीप्यमाननिधुवनविराममन्दीकृतशबरसुन्दरीसुरतकेलिव्यतिकराम्,
अतिमनोहारिहारीतविरुतहारिणीम्,[(5)][F. 86. B]कृकल[5]कुलकेलिकीर्यमाणप्रियङ्गुमञ्जरी-
रजःपुञ्ज[6]पांसुलितेष्ववनितलेष्वभिलक्ष्यमाणसञ्चरद्वनदेवताचरणमुद्राम्, अतिगहनतया[(1)]
क्वापि प्रचण्डपुण्डरीकध्वनितचकितैरितस्ततः पलायमानैर्लतागहनगुप्यद्विषाणपरम्परोद्गो-
पनपरैस्त्रासतरललोचनैः शबर[7]कुलै[(2)]राकुलितप्रदेशा[म्], क्वचिद्वनवराहयूथोत्खन्यमानद-
लितमुस्तामोदवाहिनीम्, क्व[चि]त् करिकलभकोल्लूयमानपल्लवत्रासादिव दूरोच्छ्रितशाखैः[(3)]
शाखिभिरधिष्ठिताम्, क्वचिन्निबिडतरतरुगहनतिरोहितप्रान्तैर्दूरादपि टिट्टिभारटितसूच्य-
मानैर्निकुञ्जस्रोतस्विनीमहाह्रदैरधि[(4)]ष्ठितशैलोपशल्याम्, क्वचित् सर्वतः प्रज्वलद्दावदहन-
ज्वालावलीकवलिताक्षितिरुहाखिलप्रान्तभागतया कुतोऽप्यात्मनः शरणमनवेक्ष्य[(5)]माणेन
भ्रमितकन्धरं चकितचकितमुभयतोऽप्यवकृष्यावकृष्याङ्गमतिदीनं दिक्षु चक्षुर्विक्षिपता
पश्चावनमितकर्ण्णयुगलेनातिश्लथमुक्त[(6)]-[F. 87. A.]पुच्छेन विषादात् क्षणमेकमति-
निश्चलेन मुहुर्मुहुर्निमेषोन्मेषान् विदधता शुष्यत्तालुना विदीर्ण्णवदनतया प्रकटितदशन-
पङ्क्तिनाऽतिमात्र[(1)]दीनाननेन प्रसृतधूमव्याकुलावमीलल्लोच[ने]न क्षण एवात्मानं
दग्धमिव मन्यमानेन झगिति[8] चक्षुरुन्मील्य प्रत्यङ्गमालोकयता निपतन[(2)]भयाद् गाढतर-
गृहीतशाखेन क्षोभवशविसंस्थुलीभवत्करग्रहतया किमपि भ्रष्टेन पुनरुत्पतता भयाति-
शयात् सद्योऽवसीदद्वपुषा मुहु[(3)]र्मुहुरनभिव्यक्तविहितची[9]त्कारेण उपर्युपरि प्रतिशाखा
मितस्ततः समारोहतैकाकिना जरन्मर्कटेनारुह्यमाण[10]जीर्ण्णोत्तुङ्गतरु[(4)]शिखराम्, क्वचिदुल्ल-

---

१ °भित। २ °भितैस्तैरदय°। ३ पूवाद्रुम°। ४ °कुहकुहरोवोद्दीप्य°। ५ कृकल°।
६ पुंज. पंशु°। ७ संवरकुलै°। ८ झगिति। ९ °चीत्कारेण। १० °माणं।

सद्दावदहनज्वालावलीवलयितस्थलीभागतया शनैः शनैः पुञ्जीभवत्पोतेन प्रतिदिशमतिचकितचकितमालोक्य[7] ता स्फुटत्कठोरकण्टकग्रन्थित्वचां वंशगहनानां तडित्कारिभिर्ध्व नितैर्विहितकलभकरेणुकापीत्कारेण कुण्डलितसुण्डारेखातिगम्भीर[8]-[F. 87. B]क्रण्ठगर्जितानि कुर्वता मुहुर्मुहुश्चक्रीभवता मुहुर्मुहुर्निर्गममार्गमुद्वीक्षमालोकयतोत्तम्भितकर्णयुगलेन स्तोकप्रविष्टपाश्चात्यभागेन[1] स्तब्धोल्लासितवालधिना त्रासोल्लानितविलोचनेन शनैः शनैरायान्तमुद्दामदवदहनमसहमानेन निर्गमनेच्छया प्रतिदिशं किमपि[2] किमप्यायतिभृता पुनः पुञ्जीभवता स्थित्वा क्षणं विभाव्य च दवदहनज्वालानामेकतो मान्द्यमतिविहितवेगेन कराग्रताडितभुवा रचित[3] पीनपीत्कारेण वीराग्रेसरद्विरददर्शितवर्त्मना झगिति निःसरता ईषद्दह्यमानपार्श्वद्विरदपार्श्वतया विहितविविधारटितबधिरितदिगन्तेन मन्द-[4] जवतया पश्चात्पति[त]स्तनन्धयावेक्षणप्रतिक्षणव्यग्रधेनुकेन द्विरदयूथेन झगित्याश्रियमाणातिहरिततरुच(व?)लयितोपान्तापरकच्छाम्[5], [F. 88. A] अच्छभल्लोत्खातवल्मीकशिखरमृत्तिकर्म्मारितैकदेशाम्, क्वचिन्मध्यन्दिनतरणिकिरणसन्तप्यमानतनुतयोत्पन्नखेदैरपि शनैः शनैः[1] सलिलमुपसृत्य तट एव कैश्चिन्निखातचरणैरुत्तब्धवालधिभिः प्रसारितकरदण्डैः सलिलमादातुं प्रवृत्तैः, कैश्चित् तथैवोपादायाम्भःकुण्ड[2] लितशुण्डारमुत्तानितौष्ठमीषदुन्नमितकन्धरमानननिक्षिप्तपुष्करैः पिबद्भिः, कैश्चिदपि निमज्जोन्मज्जद्भिः, अपरैस्तलावाप्तिकुतूहलिभि[3] र्बालतयात्मनो निगाधतया च पयसामनवाप्तपर्यन्तैर्विश्रुतश्रुतिशिरःशुण्डारैः साकुलमुन्मज्जद्भिः, अपरैः सलिलमादाय प्रथममासि[4] क्तकुक्षिभिरुपरि सीकरासारमुत्सृजद्भिर्घर्म्मक्लमप्रशमनार्थमात्मनो जलमयमातपत्रमिव वितन्वानैः, अपरैः सपत्रमूलमुन्मूलि-[5] [F. 88. B] तया शिरसि निक्षिप्तया कमलिन्या सन्दिह्यमानश्रवणदशनाङ्कुरैः, इतरैर्ग्रासीक्रियमाणैर्विसटसत्कारोपजनितश्रुतिसुखैः, अन्यैश्चो[1] त्क्षिप्तपुष्करमम्भसि स्तोकस्तोकमितस्ततः प्लवमानैः, अपरैश्च पीत्वा पयस्तट एव किञ्चिदवनमितजघनभागैरुत्फुल्लकुक्षिभिः स्तोकोत्तम्भि[2] तश्रवणपल्लवैरवनितलस्रस्तहस्तैरीषद्विधुतकन्धरैः श्रवणाभिमुखत्र्यश्रितैकनेत्रत्रिभागैः सावधानमाकर्णितमूत्रधाराध्वनिभिर्मूत्रीय[3] माणैः, अन्यतश्च यूथपतिभिर्मदमलिनैःकपोलस्थलैर्मज्जद्भिः, सलिलसङ्गभयात् सहेलमुन्मुक्तगण्डभित्तीनां पुनर्दानपानाभिलाषादमुक्तो[4] परितनप्रदेशानां मधुकराणां मण्डलेनाधिपत्यसंसूचकमात्मनो नीलातपत्रमिव दर्शयद्भिः, अपरैरपि स्तनन्धयैः प्लवनप्रवृत्तैरगाधतया[5] व्यावृत्य निजनिजधेनुकानां गात्रान्तरालमाश्रयद्भिः, पिबद्भिरुत्सृजद्भिस्ताडयद्भिर्मलिनयद्भिश्च करिकुलैः प्रक्षोभ्यमाणगहनसलिलाशयाम्, क्व-[6] [F. 89. A] चित् क्वचिट्टङ्कच्छिन्नगिरितटनिपातिभिरुभयतो गण्डशिलासन्ध्युद्गतस्नुहीविपिनान्तरालोद्गतैरुत्तरोत्तरा-

१ ध्वनितै॰। २ ॰मुद्दामदव॰। ३ विरा॰। ४ झिगित्या। ५ ॰वोपादाभ्याम्भ.। ६ ॰सानमुत्सृज्य। ७ ॰माण। ८ ॰द्ध॰। ९ ॰मूत्रयमाणैः। १० ॰मीलन॰। ११ ॰सित्तीनां। १२ ॰शया। १३ ॰शैल॰।

धवलस्फारीभवत्प्रवाहैरतिप्रसृत[1]तयाऽतिस्वच्छतयाऽतिदूरतया चान्तराऽनभिलक्ष्य मूर्तिभिरधःशेवालपिच्छिलशिलातलेषु निपत्य स्खलनभयादिव निर्भरं पदमननुबध्न[2]द्भिरुत्पत्य गिरिनिकुञ्जान्तरालवर्त्मना भूयोऽपि सम्भूय प्रवर्तमानैर्निर्झरैर्गगनतलगलन्मन्दाकिनीस्रोतःसहस्राणीव दर्शयन्तीम्, क्वचि[3]त् सद्यःप्रभिन्नकरिकरटकण्डूयनोत्कर्षणदलितत्वचां सल्लकीनामामोदेन प्रसरता वासितनिकुञ्जोदराम्, पल्लवितामिव दवदहन[1]ज्वालासहस्रैः, कुसुमितामिव पुण्ड्रकोपचितचित्रलकैः, कलितामिवातिपीवरवर्ष्मभिः करिकुलैः, चित्रितामिव ताण्डवितशिखण्डैः[5] शिखण्डिमण्डलैः, मण्डितामिव निकुञ्जसञ्चारिभिः पुण्डरीकैः, सहासामिव गिरिगुहामुखान्तरालवर्तिभिः केसरिकिशोरकैः, उत्कण्टकि[7]-[F. 89. B]तामिव कण्टकिभिर्वेणुगहनैः, ऊर्ध्वकेशामिवोर्ध्वखर्जूरीवनैः, आरब्धकाकलीगीतिमिव मृदुपवनापूर्यमाणकीचकरन्ध्रध्वनितैः, प्रवृ[1]त्तनृत्तामिव समीरणोल्लासिभिः किसलयसहस्रैः, सस्वेदामिव तपनतापोत्तप्तशिलाजतुरसनिष्यन्दैः, वीज्यमानामिव पवनप्रेङ्खोलि[2]तोत्तालताडीदलैः, वाचालामिव सर्वतः प्रसृतशकुनिकुलकोलाहलैः, क्वचिदुद्वाप्यमानकरिमांसवल्लूराः, क्वचिच्छोष्यमाणशार्दूल[3]दीपित्वचः, क्वचिदानीयमाननिहतारण्यकद्विरददन्तमुशलाः, क्वचिद्विशसिताध्वन्यरुधिरलिप्तप्रक्षाल्यमानाम्बरारुणिमनिर्झराम्भसः[4], क्वचिदाँछिन्नपान्थसार्थार्थविभागोपजातविसंवादकलकलाकुलितप्रान्ततरुप्रच्छायभुवः, क्वचिन्निहितानेकमयूरपिच्छचित्रिततृणकु-[1][F. 90 A]टीरकनीध्रप्रान्ताः, क्वचित् स्वीक्रियमाणसार्थपदार्थाः, क्वचिद्विशोध्यमानसद्योनि[1]हतकरिरक्ताक्तकुम्भमुक्ताफलाः, क्वचिच्चैत्यद्रुमोपशल्यनिहतश्वापदकरङ्कपिशितगर्द्धप्रवृद्धक्रुधां कौलेयकानामन्योऽन्यसम्मर्दकोलाहलैः वाचालितदिशः, विशसितानेकश्वापदपिशि[3]तग्रामगृध्नुभिर्गृध्रपेटकैराबद्धमण्डलमुपरिभ्राम्यद्भिर्विशसनस्थानैकराज्यच्छत्रमिव दर्शयद्भिर्निवारितातपाः, सततमभितः पच्यमा[3]नपिशितातिबहलधूमध्यामलितगगनानुमीयमानवसतीर्भिल्लपल्लीः परिहरद्भिः सद्यो निहतानालोकयद्भिः पथि पथिकांश्च[4]कितैः शुष्यतालुभिश्चटुलविसंस्थुलपदन्यासैस्तदभिमुखं मुहुर्मुहुर्वलितग्रीवमालोकयद्भिः, समेऽपि च वर्त्मनि प्रस्खलद्भिरत्याकु-[5][F. 90. B]लतया स्तोकमुत्पथप्रवृत्तेश्चिरनिपतितजीर्णपर्णप्रकरसङ्कुलतया निजचरणपातोपजनितमर्मरध्वनिताकर्णनादापतच्चण्डश्वापद[1]भियेव मुहुर्मुहुस्त्रस्यद्भिस्तोकमप्यध्वानमतिबहु मन्यमानैः पथिकैर्लङ्घ्यमानमार्ग्गाम्, क्वचिदतिकालकायकान्तिभिश्चिपिटनासा-[2]पुटैर्वृत्तारुणविलोचनैर्गाढतरदेहबन्धसन्धिभिर्द्वित्रकचरचितकूर्चकैः सदैवाबद्धभ्रुकुटिभिः प्रविष्टहनुभिरुन्नतगण्डास्थिभिरविद्ध[3]प्रतनुश्रवणैर्बर्बरशिरोरुहैः परिधानीकृतमयूरपिच्छप्राग्भारैर्गृहीतधान्वनधनुभिरात्तद्वित्रकाष्ठमयमार्ग्गणैर्मृगयाप्रवृत्तैः शबरसे[4]नापतिभिरधिष्ठितया परितो दत्तशङ्खध्वनिभरितककुभा शबरसेनया दूरतोऽपि वित्रास्यमानोच्चण्ड-

---

१ दर्शयन्ती । २ पल्लवितनामिव । ३ पुन्द्र° । ४ चित्रतामिव । ५ क्वचिदाच्छिन्न° । ६ गृद्धभि° । ७ °वसत्ती । ८ मार्ग्गम् । ९ °रात्तंद्वित्र° । १० °पतिसिरमि° । ११ शयर° ।

श्वापदाम्, अतिविकटोत्तुङ्गगि[5]रिकुहरभीषणान्तरालप्रवृत्तनिस्विनी(?)शेवालपिच्छिलशिलातलेषु वर्त्मस्वदृश्यमानहिंस्रश्वापदामप्यश्रूयमाणविविधविहगध्वनिता-[6] [F. 91. A] मप्यनुलपभ्यमानाखिलापरभीतिहेतुमप्यतिमूकतयाऽपि द्विगुणतरभीतिदायिनीम्, दूरादेव सद्यो भृज्यमानाभ्यूषसुरभिगन्धानुमीय[1]मानकृष्यक्षेत्रसीमाभिः श्रूयमाणातिविकटकुकुटरटितैर्यवनोद्धृतवधूटिकाकृष्यमाणयन्त्रकमसृणचीत्कारानुमितनिःपिष्य[2]माणकोद्रवैः पच्यमानयवपिष्टवह्निकासुरभितकुटीरप्राङ्गणैः कण्डमानशालिक्षिप्तमुशलक्षोदनिनदानुयातकलमकण्डनीगीति[3]हारिभिर्विकटकटनिम्नदेशोपलक्ष्यमाणकतिपयतृणकुटीरकैर्निवासानतिदूरवर्तिवंशीवनगम्भीरैरम्भोहृदासन्नस्थानाहतस्थितिभिः[4] पथिकाश्वासहेतुभूतैरन्तरान्तरागिरिग्रामकैरधिष्ठिताम्, क्वचिदतिरुक्षद्राघीयश्शाखाशतश्लिष्टगगनतलैर्मुहुर्मुहुरुत्कूजज्जरत्कपो[5]तात्तशाखाशिखान्तरालैः क्षुद्रकीटकादित्सुकाष्ठकुट्टकोत्कुट्यमानस्कन्धकोटरग्रन्थिभिर्विरलदलतया विरलशा-[6] [F. 91. B] खतया च द्विधाऽप्यल्पच्छायैर्निसर्गरुक्षतयाऽतिकठिनमूर्तिभिः शुष्कशुष्यमाणजीर्णतरुसहस्रैराकुलाम्, क्वचिदकालनीलजलदभ्रमादुन्म[1]दनिनदं मयूरारावरमणीयसन्निवेशैः सदैव प्रस्रवन्निर्झरसलिलस्वीकृततया ग्रीष्मेऽप्यन्यवृक्षेभ्यः समाकृष्येव सततमधिकं नीलि[2]मानमुद्वहद्भिर्मार्गस्यान्तरान्तरोभयपार्श्ववर्तिभिर्निविडतरुखण्डैरध्यासिताम्, स्थानमनर्थानाम्, सदनं त्रासस्य, सनाभिं भीतेः, आस्पदं[3] विपदाम्, उद्भवक्षोणीं क्षोभस्य, कारणमुत्कम्पस्य, निदानं दवथूनाम्, आस्थानीं दौःस्थ्यस्य, भूमिं मनोभ्रमस्य, खानिं खेदस्य, निपद्यां विषा[4]दस्य, निधानं निर्वेदस्य, सीमां संतापस्य, आकरभुवं दुष्कृतविपाकानाम्, पोषहेतुं शोषस्य, आलीमाकुलतायाः, सखीं दुःखानाम्, मा[5]तरं मोहस्य, अतिरमणीयभीषणां विन्ध्याटवीं प्रापतुः। तन्मध्येन च गच्छतोस्तयोरवमितपाथेययोः सप्तरात्रमतिचक्राम।

अथ ताव-[6] [F. 92. A] त्यर्थं क्षुधातृष्णया च पीडि[12]तौ कथं कथमपि स्वादुस्वच्छसलिलं न्यग्रोधसनाथं तडागमेकं ददृशतुः।[13] ... .. .[1]स्याधस्ताद्दिवसमत्यवाहयताम्। अनु च प्राप्तायां रजन्यां दुष्टश्वापदभयाद् यामिकक्रमेण विहितोदीसकौ रात्रिमतिवाहयितुं प्रवृत्तौ।

अथ तृ[2]तीययामे सोमदत्तोऽतिपरिश्रान्तिवशादासीनप्रचलायितानि कुर्वन् श्रुताश्रुतैर्न्यायेन कपोतमिथुनस्य परस्परं जल्पतः संवादमशृ[3]णोत्। तत्र कपोतिकयाऽभिहितम्— 'नाथ! जातस्य जन्तोर्नियतमेव निर्याणेन भवितव्यम्। तद् यदि परोपकारित्वेन भव्यभङ्ग्या भवति तदतीव श्रे[4]यस्कारि। अतो वराकाविमौ ब्राह्मणकुमारकौ क्षुत्पीडितावस्मदाश्रयमागतौ यदि विपद्येते तदा किमावयोर्जीवितेन? तद् अनयोः प्राणया-[5]

---

१ श्रूयमाणा°। २ °नोद्धुरवधू°। ३ कन्दमान। ४ निम्नदेशो। ५ रत्नान्तरागिरि°। ६ क्वचिदन्तिरुक्ष°। ७ °निवड। ८ क्षोभस्या। ९ दौष्प्यस्य। १० आकार°। ११ दुःकृत°। १२ पीडितैः। १३ विनष्टान्यत्र १७–१८ अक्षराणि। १४ श्रुताश्रुता°।

ज्ञानिमित्तमात्मानमावां निवेदयावः।' त[दि]दमाकर्ण्य कपोतेनाभ्यधायि– 'प्रिये! साधूक्तं भवति मत्प्रिया भवती क्रियतां चैतत्। यो ह्यनयोर्मा[6] [F. 92 B]भक्षयिष्यति स राजा भविष्यति। यश्च त्वां स प्रतिदिनं सुवर्ण्णशतपञ्चकमाप्स्यति। इदमावयोर्जन्मसमये मुनिनोत्तङ्केन सूचितमासीत्' इत्यभिधाय[1] तावुभावेवात्मानं तत्रोद्दीप्तके चिक्षिपतुः। तद् वृत्तान्तमाकर्ण्य दृष्ट्वा च विस्मितेन सोमदत्तेन तावुद्दीप्तकादाकृष्य गृहीतौ। ततो ज्येष्ठं[2] भ्रातरमुत्थाप्य निवेद्य चास्मै वृत्तान्तं कपोतं तस्य भक्षणाय समर्पितवान्। स्वयं च कपोतिकां चखाद। अथाचम्य सुष्वपत्। यावत् स प्रातः प्रबु[3]ध्यते तावत् सोमदत्तस्य सविधे सुवर्ण्णशतपञ्चकमाविरभूत्। ततः सञ्जातप्रत्ययौ तौ तत्सुवर्ण्णमादाय प्रहृष्टौ पुनरपि यथाभिमतं गन्तुं प्रवृ[4]त्तौ।

अथ मार्ग्गे वहतोस्तयोरेकस्तृषाकरालितः पानीयमन्विष्यन्नन्यतः प्रववृते। अपरस्तु तथैव व्रजन् दूरं गतवान्। पूर्वस्तु जलमन्विष्य[5] व्यावृत्तो मार्ग्गात् परिभ्रष्टः। एवमुभावपि परस्परवियुक्तौ[6] [F. 93. A]मार्ग्गवैषम्यादन्यतोऽन्यतो जग्मतुः।

अथ कथावशाद् ज्येष्ठो मगधेषु राजा संवृत्तः। अपरस्तु परिभ्रमन्[3] काञ्चीनामनगरीमवापत्। तस्यां च विजितत्रिभु[1]वनरामणीयकसम्पदि मकरदंष्ट्राभिधाना कुट्टनी प्रतिवसति। तस्याश्च दुहिता कर्पूरिकानामाऽस्ति। यस्या नयनवागुरानिपतिताः षिङ्गमृ[2]गाः पदमपि गन्तुं न शक्नुवन्ति। तया च सह तत्र तस्य रतिसुखान्यनुभवतो बहूनि दिनान्यगच्छन्। प्रायच्छत् तस्याः स प्रतिदिनमपरिमितं सुवर्ण्णम्[3]। न चास्य कश्चिदप्यर्थी वैमुख्यमाजगाम। न चानवरतं प्रयच्छतोऽप्यस्यार्थः परिक्षीयते। एवमक्षीणविभवतां तस्य दृष्ट्वा एकदा मकरदंष्ट्रा[4] स्वदुहितरं कर्पूरिकामिदमभापत–'वत्से कर्पूरिके! प्रतिदिवसमयमेवमर्थैर्विलसति। नचास्यार्थागमोऽभिलक्ष्यः प्रतिभासते।' इति तयोक्ते[5] कर्पूरिकयाभ्यधायि–'अम्ब! अहमप्यस्यार्थागमं प्रति किमपि न जानामि।' इत्याकर्ण्य मकरदंष्ट्रा पुनरपि तामवो-[6] [F. 93. B]चत्–'आः पापे कर्पूरिके! न खलु त्वं मया जाताऽसि। या मत्तः प्रसूता स्यात् सा किमेवंविधा बहिर्मुखी भवति? तदिदानीं तथा त्वयाऽयमभियोक्तव्यो[1] रञ्जनीयश्च यथा स्वकीयमर्थागमं यथावद् भवत्याः कथयति।' ततः स तया नानाविधैरुपचारैः प्रियालापैश्च तथाऽऽवर्जितो यथा तस्यै कपोति[2]कावृत्तान्तमखिलमप्यकथयत्। तच्च कर्पूरिका कुट्टन्यै न्यवेदयत्। अथ विदितवृत्तान्ता कुट्टनी प्रत्युज्जीवितमिव लब्धनिधानमिव प्राप्तराज्यमि[3]वात्मानममन्यत। ततस्तया भोजनमध्ये वामनीयद्रव्याणि प्रक्षिप्य स भोजितः। ततः स भुक्तमात्र एवान्नमुद्ववाम। उद्वमंश्चासौ कपोतिका[4]मप्युदवमत्। तां च तेनोद्गीर्ण्णमात्रामतिलोभात् सलालामेव विजगाल। ततः-

१ सुषुपत्। २ °प्यन्नत्यतः। ३ °भ्रमत्। ४ °पतितः।

प्रभृति चास्य सुवर्णागमः प्रणनाश, कुट्टन्याश्च प्रववृते । अथ कुट्टनी[7] [F. 94. A] तं निस्तुषमवगम्य कमपि व्याजमुत्पाद्य निर्घोटयामास । ततः प्रणष्टसर्वस्वो जीवितशेषः किमिति मया स्ववृत्तान्तस्तस्याः कथित इत्यनुतप्यमानस्त[1]स्या नगरीतो निर्जगाम । निर्गत्य च परिभ्राम्यन् कियति दूरे पथिकेभ्य इदमश्रोषीत् यद्–'मगधेषु कश्चिद् वैदेशिको विष्णुदत्तो नाम राजा[2]सञ्जातः ।' स चातिधार्म्मिकस्त्यागी च । इदमाकर्ण्य कपोतिका-वृत्तान्तं स स्मृत्वा नूनं मद्भ्रात्रा भवितव्यमित्यवधार्य मगधान् स जगाम । गत्वा च[3]तत्रा-त्मानमस्मै ज्ञापयित्वा कतिपयान्यहानि च स्थित्वा ततोऽवाप्तविशिष्टतरार्थसम्भारः स्वपरा-भवप्रतिचिकीर्षया पुनरपि काञ्चीमाजगा[4]म । आगत्य च कर्पूरिकाप्रतिवेशिन्या ग्रहण-कमदात् । तया च सह तथैवार्थजातैर्विलसितुमारेभे । तेन च प्रथमदिनादप्यारभ्यत दातुः प–[5] [F. 94. B]

[अत्रादर्शे ९५ अङ्काङ्कितं पत्रं विनष्टम्]

.......प्रत्यवादयत् । साऽपि विश्रम्भमुत्पाद्य–'कुतोऽद्भुतार्थागतिनिमित्तमेतदासादितम्' इत्यपृच्छत् । सोऽभ्यधात्–'किमनया चिन्तया ? आस्ताम्, सुमह त्येषा कथा[1] । प्रति-दिनं पुनः पुनरनुबध्यमानेन चानेनैता वत्कथितम् यद्–'मया श्रीपर्वतं गत्वा प्राणा त्यय पर्यन्तानुष्ठानेन सिद्धिरियमासादिता ।' अथैक दा ते[2]न सह स्वयमपि गत्वा कर्पूरिका तस्यैवाश्वत्थद्रुमस्य तले तं विभवातिशयमपश्यत् । ततो द्विगुणतरजाताभिलाषा नानाविधै-रुपायैरावर्ज्य तमभि[3]हितवती– 'ममास्य विभवस्योपरि सुमहत् कौतुकम्, तद् यद्यहं भवतो वल्लभा प्रसादलेशो वा मयि विद्यते तत् सङ्घिः[7] क्रियतां कपोतिकास्वीकारेण ।' ततः सो[4]मदत्तेनाभ्यधायि–'सुतनु ! परिगणितार्थकपोतिकाव्यतिकरः, अपरिगणितेयं सिद्धिः । तत् कथमतुल्ययोर्विभवयोर्भवति सङ्घिः ? ।' कर्पूरिकयाऽभिहितम्–[5] 'तर्हि सप्त-वेण्यर्जितमपि मदीयं धनमादाय सङ्घिः क्रियताम् ।' सोमदत्तेनाभ्यधायि– 'भवत्स्नेहात् किं न क्रियते ? एवमस्तु ।' अर्प्पिता कपोति-[6] [F. 96. A]का । ततो बहिः कृतामपि कुट्टनीमाहूय वामनीयद्रव्यैर्वामयित्वा कर्पूरिकया सप्तवेण्यर्जितेन धनेन ससाक्षिकं कपो-तिका प्रत्य[1]र्पिता । सोमदत्तेनापि तस्याः करे त्रिरुदकं प्रपात्योक्तं यथा– 'येयं मया श्रीपर्वते सिद्धिरासादिता सा त्रिसत्येन भवत्याः पर्यवस्यतु ।' कपोतिकां[2] चासौ प्रक्षाल्य गिलितवान् । धनं च स्वगृहान् प्रति प्राहिणोत् । राजपरिजनं च पञ्चरात्रपर्यन्तं तथैवाग-मनाय सङ्केतं ग्राहयित्वा आत्मना स्वभ्रातुः स[3]मीपमगात् ।

---

१ निर्धारिथा° । २ सुमहा° । ३ °मानेन वाचनेनैतावत् । ४ प्राणत्यय° । ५ अथैकग° । ६ मेन । ७ सष्टि । ८ बहि । ९ प्रत्यर्पत ।

अथान्येद्युः कर्पूरिका कुट्टन्या सहाश्वत्थस्य तले गत्वा कुक्कुटरटितमकरोत्। ततः स निखिलोऽपि राजपरिवारः पूर्ववत् सेवां चक्रे[1]। ततः पूर्णे पञ्चरात्रेऽवसिते च मूल्ये कृतकुक्कुटरटिताया अपि कर्पूरिकायाः समीपे न कश्चिदप्यागच्छत्। ततस्तदागमनाशयाऽश्वत्थस्येत[2]स्ततो भ्रान्त्वा पुनः पुनः कुक्कुटरटितान्यकरोत्। न च कश्चिदपि तां दिशमालोकयाञ्चक्रे। ततः कर्पूरिकायां कुक्कुटरटितानि कुर्वत्यां कुट्टन्याऽभि[3][F. 96 B] †हितम्–'किमिति पुत्रि! पूत्करोषि? यतः कपोतिकायां गृहे प्रविष्टायामेतदेव भवति।' ततस्तद्दासीभिरभिहितम्–'वाई ए कुक्कुड वासइ, एक्कु लियंतह दुइजउ नासइ।' इत्युक्त्वा ताः सर्वा अपि हताशा आत्मनः सदृशेन मुखेन यथास्थानमगमन्। सोमदत्तोऽपि मगधेषु राज्यं कुर्वतः स्वभ्रातुः समीपं गत्वा यथासुखमतिष्ठत्।

तत्पुत्रि! धूर्ता नातिपीडनीया, यतः पीडिताः सन्तः तत् किमपि कुर्वन्ति येन पूर्वसञ्चितमप्यर्थमादाय प्रयान्ति।

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां
कुट्टनीवञ्चनकथानिका सप्तमी समाप्ता।

[अष्टमी स्त्र्यनुरागकथानिका]

यच्चोक्तं 'व्याघ्रादिव प्रेम्णः सततमात्मा रक्षणीय' इति तदपि ते प्रतिपादयामि; श्रूयताम्–

अस्त्यत्र पुण्ड्रवर्द्धनं नाम नगरम्। अनेकसुरसदनोद्यानदीर्घिकासरित्तडागादिभिरलङ्कृतमनेकमहाधनजननिवासितया स्पर्द्धमान[F. 97. A]मिवालकया। तत्र चाऽतिमहाधनो वणिग् वसुदत्तो नाम प्रतिवसति। तस्य चातिमहता कालेनोपयाचितशतैः पुत्रो रत्नदत्तनामा समजनि। स चैकपुत्रत्वादतिदुर्ललितः पित्रा विद्याग्रहणार्थमुपाध्यायवसुभूतेः समर्पितः। स च निसर्गेण श्रुतग्राहित्वात् सकृदध्याप्यमानः सकलमपि विद्यासमुदयमचिरेणैव जग्राह। सकलाः कलाश्च स्वीचकार। गजशिक्षायामारूढे गजायुर्वेदे, अश्ववाहनविधौ तुरगचिकित्सिते, वणिक्कलासु द्यूतरहस्ये, वैशिकोपनिषदि चित्रपत्रच्छेद[1]पुस्तप्रभृतिकलाकदम्बके परं प्रावीण्यमगमत्। एकदा तु समुपारूढयौवनः पितरमभ्यधात्– 'तात! युष्मत्प्रसादात् अधीताः सकला अपि मया विद्याः, अधिगतः कलाकलापः, विदितानि सर्वविज्ञानानि, तन्मयाऽपि त्व[2]द्धनोपभोगेन दिनान्य[3]तिवाह्यन्त इत्यात्मनोऽप्यतित्रपा-

---

१ °छेद्य°। २ °स्वधनो°। ३ दिनानतिवा°।

† ९७तमस्य पत्रस्य प्रतिलिपिरनन्तरं प्राप्ता। तस्यां लिपिकारेण पङ्क्तिसङ्ख्या नाङ्किता, अतोऽत्र तत्सूचका अङ्का नोल्लिखिताः।

करमिव [F. 97 B] प्रतिभाति, तद् दीयतामादेशः, येनाहं स्वभुजाभ्यामेवार्थमर्जयामि' इत्युक्ते पित्रा बहुविधं प्रबोधितोऽपि रत्नदत्तः कथमपि न तस्थौ। धनार्ज[1]नाय दीयमानं प्रभूतमपि धनं न जग्राह। केवलं सुवर्णसहस्रमेकमादाय सुबन्धुनाम्नाऽनुचरेणानुगम्यमानः प्रतस्थे। अचिन्तयच्चैवम्—अति[2]निन्दितोऽयमसत्कुलक्रमागतोऽर्थोपार्जनोपायः। तन्मया चक्रवर्तिसेवया धनमर्जनीयमिति निश्चित्य मान्य[2]खेटाधिपतिबद्रामुकु[3]टमवनिपतिमवलगितुमुच्चचाल। स च तस्यानुचरः सुबन्धुर्गृहीततदीयखड्गवसुनन्दकस्तमेवानुजगाम। अनुगच्छता च तेन रत्नदत्तो[4]ऽभ्यधायि— 'इदं भवता पितुः प्रभूतं प्रयच्छतोऽपि सुतरामल्पीयं पाथेयं गृहीतम्, तत् कथमेतावता राजसेवाक्षमावावां भविष्यावः? पथि[5][F. 98. A] च कथं निर्वाहो भविष्यति?' एवमभिहिते रत्नदत्तेनाभ्यधायि— 'आपातोपयोगार्थमेव मयेदमग्राहि। न पुनः पाथेयबुद्ध्या। या कला[1] याश्च विद्या यानि च विज्ञानानि मया शिक्षितानि तान्येव मे पाथेयम्। द्यूते यत् किमपि कितवानां वित्तं तन्मदीयम्। पत्तनेषु च यद् वेश्यानां[2]धनं तदपि मदीयमेव। अतस्तेनैव मे निर्वाहो भविष्यति। इयं च मे प्रतिज्ञा यद्यहं दृष्टस्तदवश्यं वेश्या मामाह्वयन्ति न च मोचयन्ति। यदि मां नाह्वय[3]न्ति मोचयन्ति तदा तत्कालमेवाहं प्राणानुत्सृजामि।' इत्येवमभिधाय सुबन्धुना सह प्रतस्थे।

अथ गच्छता तेन कियद्भिरप्य[1]होभिरासादि विदिशा नाम नगरी। तत्र च भाइलस्वामिदेवपुरे सौन्दर्यैकवसतिर्लोभैकपात्रमुद्भिद्यमानतरुणिम्नि स्मरविलासै-[5][F. 98. B] कास्पदे वयसि वर्तमाना मुहुर्मुहुः प्रयत्नोपचितमुग्धालकललाटफलकतया मृदुलमारुतोपनीयमानालिवलयकलितकमलैकदे[1]शेव तामरसिनी, स्तोकस्तोकोद्भवविलासभङ्गुरितभ्रूयुगलतया समारोप्यमाणगुणविनम्रदृढनिबद्धेव स्मरधनुर्लता, असक[2]लोन्मीलन्मनोभवाभिनवविलासचतुरावलोकनतया मुहुर्मुहुः प्रतनुपवनकम्पमानोच्छुद्धकुड्मलैवोत्पलिनी, अभिनवाविर्भ[3]वलावण्यसंवर्गितकपोलतया दरपरिपाकालिङ्गितफलेव लवलीलता, प्रतिदिनोन्मीलदसमलावण्यकमनीयकण्ठकाण्डतया स[4]मुद्भिद्यमानानतिपृथुलचन्दनकन्दलेव मलयोपत्यका, प्रतिदिवसोपचीयमानाभिनवसौन्दर्यचारुभुजलतायुगलतया उल्लसन्मुग्धवि-[6]लसितेव मदनविलासदीर्घिका, मुग्धोद्भूतकुचकुड्मलतयोद्भिन्नबालमुकुलेव मकरध्वजक्रीडाकमलसरसी, किञ्चिदुद्भिद्यमानप्रतनु-[6][F. 99. A]रोमावलीकलितत्रिवलीतरङ्गतया दरदृश्यबालशेवालवल्लरीपरिष्वज्यमानवीचिरिव स्मरतरङ्गिणी, क्रमोपनीयमानरसनागुणस्थान[1]तया विस्तार्यमाणकनकफलकेव मदनदोला, स्तोकस्तोकोल्लसल्लावण्यक्रमोपचितवृत्तोरुयुगलजङ्घाकाण्डतया प्रतिदिशोपजाय[2]मानरामणीयकमुग्धकदलीकाण्डयुगलेव स्मर-

१ °र्थोपार्यनोपाय०। २ मानाखेटा°। ३ °मुद्धचाल। ४ °नमदठनिद्धयेव। ५ मानाह्वोद्धद्ध। ६ °जुगल।

प्रमदोद्यानवसुधा, प्रतिक्षणमुपचीयमाननिसर्गारुणचरणकान्तिमत्तया विकासोल्लास-[3] संवर्ग्यमाणकमलेव स्थलनलिनी, तथाप्यालिङ्गितेव स्वजातिसहभुवा वैदग्ध्येन विदग्धजनमनोहारिणी निरुपम[लावण्या] लावण्यसुन्दरीनामा[1]ऽर्घवित्तिका प्रख्याता वेश्या प्रतिवसति। सा च देवस्य पुरतो नर्तनपाल्यां नर्तितुमाजगाम।

अथ सोऽपि तस्मिन्नेव क्षणे देवदिदृक्षया तत्रैवा[2]गमत्। तं च मत्तवारणकनिविष्टमवधूततयाऽपि निजसौन्दर्योपहस्तितकन्दर्पदर्पं लावण्यसुन्दरी ददर्श। स च दृष्टमात्र एव मन्मथास्त्रैः सह प्रवि[6]-[F. 99. B] वेश तस्या हृदयम्। अथ सा तद्दर्शनसमकालमेव मदनपरवशा मूर्च्छाविकलाङ्गी भुवि पपात। क्षणाच्च कथं कथमपि लब्धसञ्ज्ञा 'शिरो मे व्यथते' इ[1]ति नर्तनोपाध्यायस्य पुरतो व्याजमकरोत्। अथ विदिततदभिप्रायया तदीयसख्या वकुलिकया तदाकारगोपनं कुर्वत्या नर्तनो[2]पाध्यायोऽभ्यधायि— 'प्रागेवानया ममाग्रतः कथितं शिरोव्यथा मेऽस्तीति। तत् प्रयात्वेषा स्वगृहम्। अहमेवास्या वारनृत्तं निर्वर्तयिष्यामि' इत्यभि[3]धाय तां सम्प्रेष्य स्वयं च देवकुलवेलां निर्वर्त्य तस्याः समीपं जगाम। तत्रोपविश्य शरीरवार्तामापृच्छ्य विहस्य चेदमभ्यधात्— 'सखि लावण्य[4]सुन्दरि? त्वं सदैवास्मानुपहसितवती, इदं च पुनः पुनरभ्यधा[त्] यत् किल भवत्यो रुचितधृष्टिकास्तदिदानीं कीदृशं प्रतिभाति। भद्रिकास्तावद् वयमा[5]सहे। याः प्रथममवलोक्य रूपमवगम्य शीलमवगत्य स्थानमासाद्य सम्भोगमङ्गीकुर्म्मः पुरुषम्। त्वं पुन-[6] [F. 100. A] रत्रातिपुण्यवती याऽनवगतनिवासस्थानशीलसम्पत्तावपि पुरुषे दर्शनमात्रेणैवानुरज्यसे। इदानीं [इमां] चावस्थां प्राप्तासि', इत्याकर्ण्य लाव[1]ण्यसुन्दर्येदमभ्यधायि—'साधु कृतं भवत्या यत् प्रत्युच्चारिताऽस्मि। यन्मदीयाहङ्कृतस्य सौभाग्यगर्वस्य यौवनमदस्य चेदमेवोचितम्। किन्तु[2] नाभिज्ञाऽसि, वक्तुं परमीदृशं नर्म्म च मर्मस्पर्शि नोचितम्। तदित्थं मर्म्मव्यथितायां मयि न युज्यते वक्तुमिदं भवत्या। साम्प्रतमिदमेव त्वदीय[3]स्य सखीत्वस्य मे फलं यदस्मिन् समये यद् बुध्यते तद् विधीयते।' इत्यभिहितया तयेदमभ्यधायि—'किं मदीयेन सखीत्वेन यद्येतावदपि[4] त्वत्समीहितमहं न साधयामि।' इत्युक्ते लावण्यसुन्दर्यवादीत्—'त्वमिदमत्यल्पं मन्यसे। इदं तु सखि! दुष्करमेव। यतस्तमालोक्य स्वप्रयोजन[5] एव प्रवर्त्स्यति भवती। मत्प्रयोजनानि तु विस्मरिष्यति।' इत्याकर्ण्य वकुलिकया[3]ऽभ्यधायि—'सखि! यस्तु सौ-[6][F. 100. B] न्दर्याद् यद्यप्येवं तथाप्येवं न भवतीति मयि सम्भाव्यताम्, अवश्यमानीय भवत्या संयोजयाम्येनम्।' इत्यभिधाय प्रतस्थे। चिन्तितं चानया यदपूर्वः[1] पुमान् स्थानद्वय एवावाप्यते, यदि स्वाध्यायी तदा मठिकादौ, अथ राजपुत्रादिस्तदा शून्यदेवालयादौ। तद् देवगृहादौ प्रथममेवान्वेषया[2]मि। इति विचिन्त्यान्विष्यन्ती

१ स्थलगलिनी। २ °मास्वाद्य। ३ वकुलिकायाभ्य°।

शून्यदेवायतने तमनुचरेणोपास्यमानं शयानमपश्यत्। ततः सा तं तदीयमनुचरमवोचत्–'भो! सन्ध्यायां[3] शयनं भाग्यवतां नोचितम्। अयं त्वत्सखा भाग्यवानिवालोक्यते अतः प्रबोधनयैनम्।' इत्युक्तेन तेनासौ प्रबोधितः। ततस्तयोक्तम्–'भो प्राह्व[4]णिक! कुत आगम्यते?' रत्नदत्तेनाभ्यधायि–'देशान्तराद् वयमायाताः, चक्रवर्तिनमवलगयितुं गमिष्यामः'[5] [F.101.A] इति श्रुत्वा बकुलिका क्षणमिव स्थित्वा रोदितुमारेभे। अथ तां रत्नदत्तोऽभ्यधात्–'भद्रे! किमिति रुद्यसे?' साऽब्रवीत्–'भवतां सदृशाकारो मम भ्रातासी[1]त् तमनुस्मृत्य ममाश्रु प्रवृत्तम्। तद् भवन्तोऽपि मम भ्रातरो भवन्ति।' इत्याकर्ण्य तेनोक्तम्–'सत्यमेतत्, किन्तु त्वद्भ्राता त्वदर्थक्षतावेव निमित्तमासी[2]त्, अहं तु यत्र यत्र क्वचिदार्तिर्भवत्यास्तत्र तत्र भ्राता।' इति श्रुत्वा बकुलिकयोक्तं–'तद् गम्यतामस्मद्गृहं तत्र प्राह्वणिकैर्भूयताम्' इत्यभिधा[3]य तमादाय बकुलिका लावण्यसुन्दर्या गृहमगात्। लावण्यसुन्दरी तु स्वगृहस्योपरि स्थिता गृहीतविषग्रन्थिरिदमचिन्तयत्–ममाद्य[4] किमर्थद्वयक्षतिर्भविष्यति उतार्थसिद्धिरिति न जाने। यदि तावद् बकुलिका तं स्वगृहान् नयति[5] [F.101.B] तदा सखी मम हस्तादुत्तीर्णा, सोऽप्यभिलपितो गतः। तदेवमहं विपत्स्ये–इति चिन्तयन्त्येव यावदास्ते तावद् बकुलिका तदाशयमाशङ्कमाना तदीयगृ[1]हमेव तमनयत्। दृष्ट्वा तु लावण्यसुन्दरी मनाक् परितुष्टेव प्राह–'बकुलिके! कोऽयं प्राह्वणिकः?' तयाऽभिहितम्–'अस्मद्भ्राता' इति बकुलिकयाऽभिहि[2]ते अपगतशङ्का कृतकृत्यमात्मानं मन्यमाना तस्योपवेशनकमदापयत्। अथ बकुलिकयाऽभ्यधायि–'प्राह्वणिमकस्यास्मद्भ्रातुः क्रियताम्।' इत्य[3]भिहिता सा स्वविभवानुरूपमनुरागानुरूपं च तस्य स्नानभोजनादिकं प्राह्वणिकमकरोत्। क्रमाच्च प्रदोषेऽतिक्रान्ते बकुलिकायां च स्वगृहं ग[4]तायां सा रत्नदत्तं शयनीयमनयत्। तत्र यावत् तेन सह सङ्गच्छते तावद् रूपाच्छतगुणं तदीयं वैदग्ध्यमावर्जकत्वं गुणांश्चापश्यत्। तेन तस्यामेव रा[5]त्रौ सा तथा कथञ्चिदावर्जिता यथा तत्क्षण एव परित्यक्तापरपुरुषाभिलाषा तदेकवारिण्येवाभवत्। अथ परिणतिमागच्छत्यां रजन्यां तथैव ल[6]-[F.102.A]क्ष्यमाणेषु निखिलेष्वपि तमस्तारकाप्रभृतिषु भावेष्वपरिकलितस्वरूपस्य भगवतः कालस्य वशादवसितायामिव प्रतिभासमानायाम्, क्रमेण[1] च विजितातिस्थूलमुक्ताफलत्विषि कर्कोपलनिकर इव विलीयमाने तारागणे, अस्ताचलशिखरवर्तिनः शशधरस्य प्रभापटलेनानुविद्ध[2]मारुणं तेजो दधति, अमलमुक्तामणिमयूखचुम्बितस्योल्लसद्बहलविद्रुमलताकिरणशोणिम्नो जलधिपुलिनस्य लक्ष्मीमुद्वहति गगनतले[3], व्यपसरत्तिमिरप्रसरसंवलितेषु उदेष्यतः कमलिनीपतेरंशुभिः कपिशितेष्वनच्छरजनीरसोन्मार्जितेभ्यः करटीकपोलस्थलेभ्यः कान्ति[4]माहृत्य घटितेष्विव

१ कारको°। २ प्रसंरसवलितेषु। ३ करलि।

प्रतिभासमानेषु दिक्कूटेषु, एकतः पारापतपक्षपत्रधूसरैस्तमोभिराकलिते, अन्यतः स्तोक-पाकोपगूढकुवल[य]कलको[5]मलेनारुणकरनिकरशोणिम्ना शबलिते, अन्यत्र ताडीदल-पाकपाण्डुभिः प्रतनिमानमागतैः शशधरमहोभिराच्छुरिते, अपरत्रोपलक्ष्यमा[5]-[F. 102.B] णावसीदद्विरलतारके, अन्यतस्तमोलेशावशेषश्यामलतयाऽनुपहतकतिपयस्थूलोडुनिस्फारे चित्रपट इव हरंति चेतांस्यम्बरतले, सततस[1]ञ्चरणश्रमादिव मन्दमन्दसञ्चारिणि विनिद्रो-द्दण्डपुण्डरीकेषु कमलिनीखण्डेषु मुहुर्मुहुः स्खलिते, कथमप्यासादितसौधवातायनान्तरेण प्रवि[2]श्य सुरतकेलिक्लमग्लपितयोर्दम्पत्योः श्रमसलिलबिन्दूनतितर्पादिवाचामत्युपवन-कुसुमरजःप्रकरधूसरत्विषि प्राभातिके मातरिश्वनि, तत्क्ष[3]णपरित्यक्तनिद्रालसकण्ठकुहर-स्खलनजर्जरे रजनीविरामशंसिनि दिनलक्ष्मीप्रवेशमङ्गलपटहे मानिनीमानग्रहोच्छादन-मन्त्र इव श्रोत्र[4]विवरमाविशति मुहुर्मुहुः कुक्कुटध्वनिते, आविर्भवनिर्भरानुरागतया निर्दय-निधुवनोपमर्दजनितजडिमतया च मुहुर्मुहुर्विघटितसङ्घटितनिद्रालसे[5]ष्वाश्लेषदत्तहृदयेषु विश्लिष्यद्भुजलतेषु च शिशयिषमाणेषु कामिजनमिथुनेषु, रविकिरणकुञ्चिकोद्घाट्यमान-दलकवाटेषु प्राग[6]-[F. 103 A]न्तरुषितैर्यामिकैरिव मधुकरैर्विमुच्यमानेष्वेकैरपरैस्त्वाप-तद्भिः प्रतिगृह्यमाणेषु प्रकटितद्वारेषु श्रियो विलासभवनेषु पङ्कजेषु सद्यो[1]विगतनिद्रतया-मन्दमन्दमुन्मुक्तगुञ्जितीनां कुसुमकोशेभ्यः समुत्पित्सतां मधुकरद्वन्द्वानां परागभरमन्थराः पक्षपालीर्जडिमानमानयत्य[2]लक्ष्यमाणक्रमसङ्कलनविगलिते तुहिनकणनिकरशीतले शनै-रवश्यायसलिले, प्रथममुच्छ्वसितस्तोकस्तोकहुङ्कृतीनां निद्रावशे[3]षोन्मिषदलसपक्ष्मपुटतया किञ्चिदुन्मीलितदृशां स्वापसङ्कुचितगात्रप्रसरोत्सुकतया च मुहुर्मुहुर्विधुतजडितपक्षतीनामु-द्बोधमागच्छ[4]तां खगकुलानां वाचालयति तरुशिखरान्तराणि, क्रमोपचीयमानबहलिम्नि कोलाहले शनैः शनैः प्रौढिक्रमविघटमानसन्धिबन्धनत[5]या परस्परोन्मुच्यमानपृष्ठश्लथ-दलेषु मनाग् दलितवदनतया च दरदृश्यमानावश्यायजलजडितमकरन्दकणिकेषु निर्भर-विकाशोद्वेल्ल[6]-[F.103.B]द्दलतया मधुकराणां मधुसत्रप्रवर्तनार्थमिव प्रकाशितकोशेषु कुसुमवीरुधां विकासमायत्सु मुकुलोत्करेषु, ध्वान्तध्वंसनैकदक्षस्य भगवत[1]स्त्रिलोकैक-चक्षुषो मित्रस्याप्युदयमसहमानेष्विव विच्छायतामाश्रयत्सु जडाशयोत्पत्तेरगुणतायाः स्वनाम्नश्च सदृशमाचेष्टमानेषु कु[2]मुदाकरेषु, चिरप्रवासिनमायान्तमवगत्य दिवसकरमरुण-रोचिषा लोहि[ति]षु कवलितकुङ्कुमाङ्गरागास्विव कामपि श्रियमाश्रयन्तीषु प्र[3]सन्नवदनासु दिग्वधूसु, पवनाहतैरिवाच्छाच्छसिन्दूररजःपटलपाटलेनारुणज्योतिषा गलहस्त्यमानैस्ति-मिरपरिघैरतिजवाद्विमुच्यमाने[4]षु गगनभागेषु, विवृतचञ्चुपुटास्वखिलामपि रात्रिमापीय ज्योत्स्नारसमतिसौहित्यान्मन्दमन्दगमनासु विलासमणिवेदिकामाश्रयन्तीषु[5][F.104.A] निद्रालसस्तिमितलोचनासु चकोरकुटुम्बिनीषु, प्रकटिताशेषवस्तुसार्थैरालोकैरपि तमःपटलै-रिवाच्छाद्यमानासु दोषैकदृष्टेर्दुर्ज[1]नस्येव कौशिककुटुम्बकस्य दृष्टिषु, दूरादपि समेत्य

---

१ हरिति । २ °चेतांसाम्बर° । ३ प्रभातिके । ४ पक्षा° ।

विधिविलसितेष्विव क्रीडाकमलदीर्घिकानामन्तरुज्झितपक्षपातेषु झंटिति[1] घ[2]टमानेषु चक्रवाकमिथुनेषु, आश्रितवैराग्येषु योगिष्विव गृहावस्थितिविमुखेषु निर्वाणमाश्रयत्सु प्रदीपेषु, स्फुरदकठोरकम[3]लकिञ्जल्कजर्जरोवर्जितमकरन्दकणकषायिते[3] सङ्गमोत्सुकप्रचलचक्रवाककामिनीपक्षविक्षोभिताम्भःप्रसरशीकरासारसम्पर्क[4]शिशिरिते मन्दमन्दान्दोलितोपवनकुसुमवीरुधि प्रबुद्धमधुकरध्वनितमधुरिमानन्दितोद्दामनिधुवनक्लान्तकामिनीजनश्रवणविवरे[5][F.104.B]वाति प्राभातिके मरुति, अनास्त्यानजतुरसत्विषा बालातपच्छायाप्रसरेण विच्छुरितच्छदतया रक्ताम्बुजवनभ्रममावहत्सु पुण्डरीकखण्डेषु, त[1]मोलेशावशेषलिप्तवलतया गहनोदरवर्तिनां जलाशयानां क्षणमिन्दीवरभ्रान्तिमुत्पादयत्सु कुमुदकाननेषु, उदयशैलशिखरचू[2]डामणितामाश्रयतो दलितदाडिमप्रसूनपाटलस्य पाटितत्तमसः प्रकाशिताशेषभुवनाभोगस्य भगवतो भास्वतः प्रभाजालेन जीवित[3]इव उच्छ्वसित इव प्रबोधित इव निखिलेऽपि भुवनतले, सुबन्धुना सुवर्णशतानि पञ्च प्रच्छदपटे बन्धयित्वा तत्पार्श्वात् तदीयामनुचरीम्—'त्वया प्र[1]च्छदपटोऽन्वेषणीय' इत्याभाष्य द्यूतक्रीडार्थं टिण्टां जगाम। ततो लावण्यसुन्दरी यावदुत्थायावलोकयति तावत् तमपश्यन्ती क्व गतोऽसाविति निजा[5]मनुचरीमपृच्छत्। साऽभ्यधात्—'गतः सः, परं क्व गत इति न ज्ञायते। किन्तु गच्छता तेनेदमभिहितं यत् प्रच्छदपटोऽन्वेषणीयः' इति। ततस्तदभिहितयानुचर्या[6][F.105 A]तथाकृते सुवर्णशतपञ्चकं प्रच्छदपटप्रान्तनिबद्धमवलोक्याभ्यधायि लावण्यसुन्दर्या—'न केवलमसौ रूपवान् विदग्धो युवा, दाताऽपि। अहो सुवर्ण[1]मन्यत् सुरभि क्व प्राप्यते?' ततो वकुलिकायामागतायाम्—'भद्रे! गतोऽसौ क्वापि तदन्विष्यताम्' इत्यवदत्। अथ वकुलिकाश्वतरीमारुह्य सपरिच्छदा[2] नूनमनेन टिण्टायां भवितव्यमिति टिण्टां जगाम। तत्र महाधनानां मध्ये प्रागल्भ्येन तं क्रीडन्तमवलोकयन्ती यतो द्यूतकाराणां बह्व्यो वध्या(?)भव[3]न्तीति तूष्णीमेव तस्थौ। अनन्तरमसाव[व]लोक्य—'अक्क! कियत्कालमिहागतायाः' इत्यपृच्छत्। साऽब्रवीत्—'अतिचिरं वर्तत' इति तयाभिहिते—'अनुचितस्था[4]ने भवादृशीनामागन्तुं न युज्यते' इत्यभिधाय प्रतिकितारं प्रक्षिप्य—'लेख्यकं क्रियताम्' इति सभिकमभ्यधात्। अथ—'द्रम्माणां सहस्राणि पञ्चाशद् भवता[5]जितानि' इति सभिकेनाभिहितम्। सोऽब्रवीत्—'अक्कायास्तावद् द्रम्मसहस्राणि चत्वारि ताम्बूलार्थं प्रदीयताम्, तथा षोडशसहस्राणि लावण्यसुन्दर्याः[6] [F.105. B] प्रेष्यताम्' इत्यभिधाय द्रम्मसहस्रैर्दशभिस्त्यागं कृत्वा वकुलिकया सार्धं लावण्यसुन्दर्या गृहमगात्। ततः स्व[1]विभवानुरूपैः स्नानभोजनादिभिरुपकारैस्तद्दिनमत्यवाहयत्। रजन्यां तु लावण्यसुन्दरी सुरतोपभोगमनुभूय जातप्रणया तमवोचत्[2]—'कुत

१ झटति। २ जर्जराणावर्जित°। ३ °कषायेते। ४ प्रभातिके। ५ अनास्थान°। ६ तत्पारस्वात्। ७ टेटां। ८ गतोसावति। ९ प्रीत। १० °क्याभिधायि। ११ वख्या। १२ प्रतिकर्ता।

आगम्यते क्व वा गन्तव्यम् ?' इति पृष्टः स आगमनस्थानमावेद्य प्रतापमुकुटनामानं चक्रवर्तिनमवलगितुं प्रातरेवास्माभिर्गन्तव्यम्'(3) इत्यवदत्। तयोक्तम्–'यद्यर्थोपार्जनार्थमेव गन्तव्यं तदा भूयानर्थसञ्चयो ममाप्यस्ति स तावदुपयुज्यताम्। तस्मिन् परिक्षीणे यथा तुभ्यं रो(4)चिष्यते तथा कुर्य्याः।' ततस्तेनाभिहितम्–'भवतीनामङ्गमेवोपयुज्यते न पुनरर्थः। स हि दीयत एव। तदवश्यं मया प्रातर्गन्तव्यम्।' अन्येद्युः(5) सा ढोण्ढाभिधानायाः कुट्टन्याः सकाशं गत्वेदमभ्यधात्–'मातस्तदीयवचनातिक्रमं[3] न करोमि। न चास्मिन् गते जीवितुं शक्नोमि। तदादिश(6)[F.106.A] यदत्र कर्तव्यम्।' इति श्रुत्वा कुट्टन्या बहुशस्तन्निवारणाय सा प्रबोधयितुमारेभे। प्रबोध्यमानाऽपि यदा नाबुध्यत तदा कुट्टन्यचिन्तयत्–'भव(1)त्वनुमतिं करोमि। इयं हि सुकुमारा कियन्तमप्यध्वानं गत्वा क्लेशायासाननुभूय स्वयमेव प्रबोधमेष्यति।' इति विचिन्त्य–'भवत्वहमपि(2) भवत्या सहैव गमिष्यामि' इत्यनुमतिमदात्। ततो रत्नदत्तेन सह लावण्यसुन्दरी कुट्टनी च गन्तुं प्रववृते। अथ ते शनैः शनैर्गच्छन्तः किय(3)द्भिरप्यहोभिः पूर्णपथकाभिधानं पत्तनमासेदुः। ततो बहिरेव पत्तनस्योपवनभुवि महतश्चूतद्रुमस्याधस्ताद् लावण्यसुन्दर्यु[4]त्सङ्गे शिरो निधा(4)य रत्नदत्तः सुष्वाप। तत्परिचारकेषु च भोजनाद्युपकरणमाहर्तुं पत्तनस्यान्तर्गतेषु कुट्टन्यचिन्तयत्–'सर्वथैव गमने प्रवृत्तेयम्। तत्प्रपञ्चक(5)मपि विधाय राज्ञे निवेद्य घातयित्वैनमेतां गृहीत्वा स्वनगरं गच्छामि।' इत्यालोच्य कुसुमानि गृहीत्वा(6)[F.106.B] राज्ञा सूरधर्म्मणः सकाशं गत्वा व्यजिज्ञपत्–'देव! मम यौवने चतुर्थेऽह्नि स्नातायाः समागमो देवेन सार्धमभवत्। तत्र च दुहिता मे समजनि[5]। देवेन या[6] समुत्पन्ना सा[7] कलसुन्दर्येव भवति। सा च ठकेनैकेन ठकयित्वा[8] नीयमाना तिष्ठति। तेनाहं देवं विज्ञप्तुमागता। तदत्र देवः(2) प्रमाणम्' इत्याकर्ण्य राजा दाण्डपाशिकमादिदेश–'येनास्मद्दुहिता ठकिता स शीघ्रमेव निगृह्यताम्' इत्यादिष्टो दाण्डपाशिकः स्वपत्ति(3)भिः सह तत्सविधमगात्। तत्र यावदालोकयति तावल्लावण्यसुन्दर्याः[10] प्रहृष्टायाः स्नेहेनोत्सङ्ग निहितमूर्धानं युवानमतिसुन्दरं पु(4)रुषं शयानमपश्यत्। ततो दाण्डपाशिकस्तमवलोक्याचिन्तयत्–'नूनमनुरागादनेन सह गन्तुं प्रवृत्ता। तन्न ठकितेयमेतेन। असत्येयं कुट्ट(5)[F.107.A]नी, तद् भवतु यावदयं स्वपिति तावदत्रैव तिष्ठामि, प्रबुद्धे तु वृत्तान्तं प्रक्ष्यामि।' ततो यावद्विलम्बो दाण्डपाशिकस्य समजनि(1) तावद् राज्ञाभ्यधायि–'किमिति दाण्डपाशिकस्य विलम्बः ?' ततः कुट्टन्याऽभिहितम्–'देव! विज्ञप्तमेव मया स ह्यतिमहांष्ठकोऽतस्तेन दाण्डपाशिकोऽपि ठकितः(2)।' ततो राज्ञा बहवः सामन्तास्तत्र प्रैष्यन्त[14]।

---

१ °व्यः। २ स। ३ °वचमाति°। ४ °सुन्दर्युच्छङ्गे। ५ समयनि। ६ य। ७ स। ८ ठकइत्वा। ९ दण्ड°। १० °सुन्दर्या। ११ दण्ड°। १२ दण्ड°। १३ दण्ड°। १४ प्रेष्यन्त।

तैरपि तद्वृत्तान्तं दाण्डपाशिकादवगम्य तथैवावधार्य तत्रैव व्यलम्ब्यत। ततो राज्ञाभिहितम्–'ते[3]ऽप्यतिचिरयन्ति तत् किमेतत् ?' ततः कुट्टन्याभिहितम्–'देव! तेऽपि तेन ठकिताः तत् स्वयं गम्यताम्। किन्तु सावधानतया गन्तव्यम्। यतः स यावतः[4] पश्यति तावतः सर्वान् ठकयति।' ततः स नृपतिरारचनां कृत्वा तत्सविधमगमत्। ततो लावण्यसुन्दर्या राजानमागच्छन्तमालोक्य प्रबो-[5][F. 107. B]धितो रत्नदत्तः। प्रबुद्धस्त्विदमभाष्यत–रत्नदत्त! भवता ममाग्रत इदमभिहितं यदहमूर्ध्वस्थितश्चतुःषष्टेः पुरुषाणां कडितच्छां जानामि, उपविष्टस्तु द्वात्रिं[1][शताम्], [सु]प्तस्तु षोडशानाम्, तदयं स समयो यत्तु मया त्वमियतीं वेलां न प्रबोधितस्तदल्पका एते इत्थमवगम्य, इदानीं तु यद् बुध्यते तद्विधीयता[2]म्' इत्याकर्ण्य–'साधु कृतम्[3]' अभिधाय संयतो भूत्वा खड्गवसुनन्दकपाणिस्तदखिलमपि बलं तृणायमन्यमानस्तदभिमुखं प्रतस्थे। राजा तु तस्य शौर्य[3]मवलोक्य लावण्यसुन्दर्याश्च प्रसन्नतामवगम्याचिन्तयत्–'न भवत्येषा ठकिता। ठकितानां ह्यन्यान्येव रूपाणि भवन्ति। प्रपञ्चेन कुट्टन्येनं व्यापा[1]दयितुमिच्छति। तदसत्येयं पापा, अनुरागादेतद्दुहितेयमनेन सह गन्तुमुद्यता' इत्यवधार्य 'यद्यहमत्रैव तिष्ठामि तदयं विनाश[5]मुपगच्छति' इति निश्चित्य स्वगृहान् गत्वा तदाकारणाय प्रतीहारं प्राहिणोत्। इदं च चिन्तितवान्–'धन्यः स पुमान् यस्यायं पदातित्वमेष्यति।' ततः प्रतीहारो ग-[6][F. 108 A]त्वा रत्नदत्तमवदत्–'राजा सूरधर्म्मा त्वामाह्वयति।' ततः स गत्वा पादयोरपतन्नेव राजानमपश्यत्। राज्ञा तूपवेशनकताम्बूलदानादिगौरवपुरः[1]सरं पृष्टः–'भद्र! क्व गन्तव्यम्? को देश उद्वासितः? को वा सनाथः कर्तव्यः?' इत्यभिहिते 'चक्रवर्तिनमवलगितुं यास्यामि' इत्यवदत्। ततो राज्ञाऽभ्यधायि[2]–'यदि नातिक्लेशका[रि त]दा अत्रैव गोष्ठ्या कियत्कालं स्थीयताम्। मदीयान्यष्टचत्वारिंशत् सहस्राणि ग्रामाणां तदर्धं भवान् गृह्णातु, अर्धं तु मम प्रय[3][च्छतु' इ]त्यादि सगौरवमभिहितोऽप्यप्रतिपद्यमानो दान-सन्मानादिना संवर्ग्य विसर्जितः। ततो लावण्यसुन्दर्याः सन्निधिमगात्। अत्रान्त[4][रे प्रवि]-श्य कुट्टन्याऽभिहितम्–'पुत्र! प्रविश्यताम्, सुरूप आलापयतामालापपेशलोऽर्थिनां सर्वस्वदातेति गुणत्रयं भवदीयं मया त्रैलोक्यवि[5][ल]क्षणं सम्यगवगतम्, इदानीं तत् घटितस्य पौरुषमितरगुणानुसारि विद्यते न वेति मया[6] परीक्षितुं यत्नः कृतः। तदितरगुणेभ्योऽपि[7][F.108.B] पौरुषे विलक्षणोऽसि। धन्याऽहं यस्यास्त्वमेवंविधो जामाता' इत्य[भिधाय]..........[1] देवातिष्ठत्। तेनैव सहिता मान्यखेटाभिमुखं गन्तुमारेभे। ....[2] तुं प्रवृत्ते। रत्नदत्तः क्रमेण गतश्च मान्यखेटा-भिधानं नगरं ....[3] दीय प्रासादवित्तिकायाश्चित्रलेखाभिधानाया

१ दण्ड°। २ प्रावोधित.। ३ कृत्य°। ४ तदकारणाय। ५ राज्ञ। ६ माया।
७ १०९ अङ्काङ्कितस्य पत्रस्य त्रुटितत्वादिमान्येव वाक्यानि पठ्यन्ते।

गणिकायाः ....[4]मयाऽवलगितव्यस्तत्स्वकीये निवासे स्थानं[1] मम दीयतामित्यभिधाय त ....[5] [F. 109. A] अथापरेद्युस्तत्समक्षं[2] लावण्यसुन्दरीमवोचत्–'स्वनिर्वाहार्थं सन्निहितग्रामे ....[1] लगिष्यामि । यस्य च राज्ञः सेवामहं अग ....[2] त्या दिनचतुष्टयं मोचनकमस्ति ।' सा तु तच्छ्रुत्वा वज्राहतेव क्षणं ....[3] त्येनास्य गच्छत इदमेव वक्तुं युज्यत इत्यवधार्य सा मोचनक .. ..[4] या निर्गतेन नरपतिना चित्रलेखया सह सौधस्योपरि को ....[5][F. 109. B] सर्ग्गिकेणैव रूपेणालङ्कृता व्यलोकि । तेन च चिरं निर्वर्ण्य संयोग..... . ..[3] नुचरः–'अपूर्वेयमत्रत्या न भवति । रूपयौवनलाव[1]ण्यादि सम्पन्ना च । तदद्यानेतव्या भवता' इत्यभिधाय प्रहितः स तु चित्र[लेखा] ....[4]तत्र च तत्सन्निधावेव तामपश्यत् । तत्रोपविश्य[2] चित्रलेखया सह क्षणमिव गोष्ठीं विधाय तस्यै कर्प्पूरादिसहितं तां ....[5]स्या दातुमारेभे । लावण्यसुन्दर्या च–'आस्ते ताम्बूलमि'[3]त्यभिधाय न गृहीतम् । ततः स चित्रलेखामभ्यधात्–'भद्रे ! केयं प्राघूर्णिका...... [6]वलगितुमागतस्यापरस्य बाँन्धवस्य[7][?] इति ।' स तु श्रुत्वा रो[4]दितुमारेभे । ततश्चित्रलेखयाऽभ्यधायि–'भद्र ! किमिति रुदते ?' तेनाभिहितम्–'वस्तुद्वयं नश्यति लग्नम् ।' पुनस्तया–'किं तत् ?' इति पृष्टोऽसाव[5]-[F. 110. A] भ्यधात्–राज्ञा इयमद्य दृष्टा[8], दृष्ट्वा च स मामभ्यधात् 'यदियमानीयताम्, य[दि नाया]ति तदाऽस्याः कर्ण्णनासिकं छेत्तव्यम् । त्वमपि व्यापादयित[1]व्यः । तच्छ्रुत्वा लावण्यसुन्दरी भयचकिता समभवत् । ततश्चित्रलेखा चकि........[9]याताम-वोचत्–'भद्रे ! को दोषः, भवद्भर्ताऽपि त्वां मोच[2]यित्वा गतः । रक्षतां मालां(?)' इत्यभिधाय कथङ्कथमपि प्रबोधिता प्रत्यप ....[10]केन च गत्वा राज्ञे निवेदितं यत्–'सा उत्कण्ठितैव स्थिता,[3]'यदेव मयोक्तं तदेव प्रतिपन्नं ।' तयोक्तं चैतदर्थमेव मया आत्माद ....[11]न्यामेवं महाराजः सम्भावयति । राजा अनुगतवति[4] प्रदोषे विसर्जित-राजलोको वासभवनमगात् । सङ्गमकश्च तामा ......[12]स राजा तया सह स्मरकेलिसुखमन्वभवत् । अथ[5] [F.110 B] प्रभातप्रायायां रजन्यां सा निजभवनं जगाम । राजा तु द्रम्मलक्षमेकं वासांस्याभरणानि च प्रदाय तस्या गृहे सङ्गमकं[13] प्राहिणोत् । सा तु[1] द्रम्म-षोडशकमेकं गृहीत्वा तत्सर्वं विससर्ज । ततः सङ्गमकेना[14]भिहितम्–'अहो चित्रं किमेतत् ?' तयाऽभ्यधायि–'यावती भाटिस्तावतीमेवाहं गृह्णामि । यदि तु[2] मदीयमेवा-

---

१ निवासस्थानं । २ °द्युस्तमक्षं । ३ विनष्टान्यत्र ८–९ अक्षराणि । ४ विनष्टान्यत्र ७–८ अक्षराणि । ५ विनष्टान्यत्र ५–६ अक्षराणि । ६ विनष्टान्यत्र द्वित्राण्यक्षराणि । ७ बन्धस्य । ८ दृष्ट्वा । ९ विनष्टान्यत्र द्वित्राण्यक्षराणि । १० विनष्टान्यत्र ५–६ अक्षराणि । ११ विनष्टान्यत्र ७–८ अक्षराणि । १२ विनष्टान्यत्र नवाक्षराणि । १३ संगमिकं । १४ सगमिकेन ।

कारणकं मदीयमेव मोचनकमिति राजा प्रतिपद्यते, तदेतत् गृह्णामि ।' ततः सङ्गमकेन[1]
तस्मिन् कौतुके राज्ञे निवेदिते तेन च[(3)] तथैव प्रतिपन्ने, तत्रागत्य सङ्गमकः—'प्रतिपन्नं
राज्ञा, तद् गृह्यताम्' इत्यवादीत् । सा च तद्गृहीत्वा याचकादीनां त्यागे प्रायच्छत् ।
यथैकमहस्तथा दिन[(4)]त्रयं राज्ञा सह तस्या जगाम ।

अन्यस्मिन्नहनि देशीप्रेक्षणकाभिज्ञेति राजा तामाकारितवान् । सा तु 'आगमनदिन-
मद्य तस्य; तद्यदाऽसावागच्छति[(5)] तदा त्वयैतस्य हस्तिस्तम्भकस्य सन्निधीभूत्वा मम [मा]-
ला दर्शयितव्या[2]' इति निजानुचरीमभिधाय विहितशृङ्गारा राजकुलमयासीत् ।[(6)]
[F. 111. A] आगतां च नरपतिः— 'देशीप्रेक्षणकमस्माकं त्वया दर्शयितव्यम्' इत्य-
भाषत । सा तु 'तथा' इति प्रतिपद्य नर्तितुमारेभे । अथ प्रवृत्ते प्रेक्षणके यावत्तालं
भं[(7)]क्त्वा पृष्ठतोऽवलोकयति तावद्गजस्तम्भसमीपस्थां निजामनुचरीमपश्यत् । ततो
राज्ञो मुख[म]वलोकयाञ्चकार । राजा तु— 'विदितोऽभिप्रायः, मोचनक[(2)]-
मस्ति' इति तामवादीत् । सा तु विमुक्तधम्मिल्ला[3] धावन्ती स्वगृहमगमत् । राजा तु
तस्यास्तदाकूतमालोक्य जातकौतुकः सङ्गमकेन सहालोच्य—'कीदृशः स[(8)] पुरुषो
यस्मिन्नेवमियमनुरक्ता, असल्लज्जामपि परित्यज्यात्मानं विमुच्यापि प्रधाविता'
इत्युक्त्वा तद्वृत्तान्तं द्रष्टुं जगाम । ततस्तत्पृष्ठतो गत्वा यावज्जा[(1)]लगवाक्षकैर्निरीक्षते
तावदायान्तं रत्नदत्तमालोक्य सा गृहीतोदकपात्रा पादप्रक्षालनायोपससर्प । रत्नदत्तस्तु
तामन्यथारूपामालोक्य सुब[(5)]न्धुना सहेदमभ्यधात्—'भद्र सुबन्धो ! गृहवार्तायां पानीयं[4]
प्रविष्टम्' इत्यभिधाय पादप्रक्षालनप्रवृत्तां तामवोचत्—[(6)][F. 111. B]'लावण्यसुन्दरि !
पादौ मा प्राक्षीः । त्वं हि मम जननी भवसि ।' सा तु साकूतमवादीत्—'रत्नदत्त ! किमे-
तत् ?' रत्नदत्तस्तां पुनरवादीत्—'किमन्यत् ? त्वं हि मत्प्रभोर्दाराः,[(1)] तद्भवतु, पूर्यते,
उपविश्यताम् ।' राजा तु सङ्गमकेन सहालोच्य 'भद्र ! श्रुतान्यस्य वचांसि । तन्निजाकाराद-
प्यतिरिक्तः कोऽप्यस्य विवेकः । तद्भवतु दीय[(2)]ते दर्शनमस्य' इत्यभिधाय गवाक्ष-
मुत्सृज्य द्वारेण प्रवेष्टुमैच्छत् । स तु राजानं प्रविशन्तं स्वप्रतिभया परिज्ञाय—'देव !
सावधानैरग्रतः प्रवे[(3)]ष्टव्यम्' इत्यभिधाय दलकशस्त्रिकायां हस्तं दत्त्वा तमतर्जयत् ।
राजा तु तमवोचत्—'अनया सह तत्र समये तान्यक्षराणीदानीं त्वमूनि, तत्
किमेतत्[(4)] ?' सोऽभ्यधात्— 'भवान् मम शूरवण्ठो जातस्तदत्रेदमेवोचितम् । आत्मा
हि प्रभुः[5] प्रतिपाद्यते वल्लभायास्त्रियश्च । तदत्र देवस्य नोचितं स्थातुम् । स्वराजकु[(5)]लं प्रति
विजयः क्रियतां देवेन । देवमेवावलगितुमहमायातस्तत्रागत्य यत् किमप्या[(6)]-
[F. 112. A]देक्ष्यति देवस्तदहमनुष्ठास्यामि[6] ।' राजा तु तस्य पौरुषेणाचारेण च परि-

---

१ सगमिकेन । २ °व्य । ३ °धमेल्ला । ४ पानीयां । ५ प्रभोः । ६ °स्यामः ।

तुष्टः 'साधु साधु, यद्भवान् भणति तदेव क्रियते' इत्यभिधाय राजकुलम[1]यासीत्। तत्र गत्वा तदाकारणाय करेणुकां प्रतीहारं च प्राहिणोत्। ततस्तेन महता गौरवेणानीतः, आरूढ एव प्रवेशितः, सन्निधावुप[2]वेशनकस्वहस्तताम्बूलदानादिना सन्मानितः। पृष्टश्च—'किं जानासि?' सोऽप्यभापत—'सर्वाणि शास्त्राणि, निखिलाः कलाः, सर्वाणि विज्ञा[3]नानि च जानामि। सकृच्छ्रुतं च गृह्णामि। इदानीमेव किञ्चित् कौतुकं दृश्यताम्। चत्वारः कथकाः कथाः कथयन्तु, अहं सारीभिः क्रीडामि। यदि दायं वि[4]-स्मरासि, यदि च ताम्बूलं न भवति, यदि कथानिकासु विस्मृतिर्भवति तदा मया किमपि न ज्ञातं भवति।' राज्ञा तु कौतुकात्तथा कारिते स यथा प्र[5]तिज्ञातं तत्सर्वं कर्तुमारेभे। अत्रान्तरे लावण्यसुन्दर्या चिन्तितम्—'किमत्र साम्प्रतं यत्ताव[6] [F. 112. B]

[अत्रादर्शे ११३ अङ्काङ्कितं पत्रं विनष्टम्]

न समरभुवि संसाध्य मुहुर्मुहुरनृणो भवन् नृपतिप्रसादसुखान्यनुभवंश्च तेनैव नृपतिना सह सुखेन सुचिरमासाञ्चक्रे।

तत् पुत्रि! पु[1]रुषेष्ववितथमत्यन्तानुरक्ताः स्त्रिय आत्मानमर्थांश्च समूलकापं कषन्ति॥

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारम[2][ञ्जरी] कथायां स्त्र्यनुरागकथानिका अष्टमी समाप्ता।

[नवमी उभयानुरागकथानिका]

इत्थमेकतरानुरागस्य स्वरूपमावेदितम्। इदानीमुभयानुरागस्य स्वरूपमावेदयामि[3]।

अस्त्यत्र भुवनतलविख्यातमपहसितामरावतीसौ[न्द]र्यदर्पमपहस्तितालकाविभवं उरगपुरं नाम नगरम्। तत्र च समरसिंहो नाम राजा। स[4] चतुरशीतेः सामन्तानां द्वादशानां च मण्डलेश्वराणां षट्त्रिंशतश्च राजकुलिकानां द्वासप्ततेराटविकपल्लीपतीनां च चतुर्विंशतेः कार्वटाना[5]-[F. 114. A]मेकविंशतेः कोङ्कणानां षट्त्रिंशतश्च वेलाकुलानामाधिपत्यमकरोत्। तस्य प्रतापावनतसकलराजमण्डलस्य वशीकृतसकलसामन्तस्य[1] [अ]शोकवती नामाऽतिप्रख्याताऽतिलब्धिप्रधाना दारिका रूपयौवनलावण्यैकायतनमस्ति। तस्याः सर्वे सामन्ताः सर्वस्वमपि प्रयच्छन्त्यक्षणि[2](?) तामुन्मुखाः प्रतीक्षन्ते। सा तु सर्वेभ्यः सर्वमपि तदुपादाय सामन्तच्छड्डकस्य प्रायच्छत्। स हि तस्याः प्राणेभ्योऽपि प्रियतमो राज्ञोऽपि स[3]भाप्रसादपात्रम्। सा तु क्षुरिकानाट्यं जगद्विलक्षणं नर्तितुं जानाति।

अथैकदा शरत्समयदुःसहानामहिमरोचिषस्तेजसां किमपि कि[4][मपि] स्पर्श-

---

१ °दानादिना। २ चतुराशीतेः। ३ साभा।

सुखतामारोपयत्यवरोपयति च कलमपालिका[1]गण्डफलकेभ्यः स्वेदसलिलजालकान्यनति-वहलतुहिनानिलोपहितमहिम[8]-[F. 114. B]नि हिमर्तुसमये, तुहिनकणकलितदलतया तुलितकान्तीन्युत्सृज्य कुवलयवनानि मुकुरितासु दलितद्वित्रमुकुलासु श्यामलतासु रति-माद[1]धाने मधुकरकुले, प्रियतमेनेव शरत्समयेन दूरमुज्झितासु म्लानमुखकमलकान्तिषु मृणालवलयमात्रमेवाभरणमाकलयन्तीषु[2] तुहिनकणकलितजलतया पाण्डिमानमुद्वहन्तीषु क्रीडोपभोगशून्यासु वियोगिनीष्विव प्रतिमासमानासु कमलदीर्घिकासु, विरहिज[3]न-हृदयभेदनाधिगतसारं विशीर्णतामागतमवलोक्य बाणासनमभिनवकेरलीकपोलस्थलश्या-माभिरामास्वधिकमुल्लसन्तीष्वसितेक्षु[4]यष्टिषु, भुवनविजयाय कार्म्मुकधियमाबध्नाति मकर-केतौ, बहलपरिमलानुमितगन्धतैलानुषिक्तद्विगुणितासितस्निग्धकान्तिषु सर[5]विलासभव-नेषु, निखिलकामिनीजनमनांस्यपहरत्सु हरिणीदृशामभिनवमरुवकाधिवाससुरभिषु विहु-रहारेषु, शरत्समयसु[6]-[F. 115. A]भगसम्पर्कमुत्सृज्य मलयजरसानुलेपनमीषदुपदर्शितो-ष्मणे कुङ्कुमाङ्गरागाय स्पृहयत्सु मिथुनमानसेषु, मुहुर्मुहुरुपहितदरदग्ध[1]घनसारसुरभिषु कालागुरुपरिचयोपचितपरिमलेषु प्रणयिनीकुचोष्मस्वादुस्पर्शतामासादयत्सु कामिनां सत-तसेव्यतामागते[2]षु विलासवह्निषु, गलितमकरन्दसम्पदां प्रियकसुमनसामासक्तिमुत्सृज्य कुसुमिताः प्रियङ्गुवीरुधः सरभसमाश्रयतः षट्पदानवलो[3]क्य विस्मयस्मितलवेष्विव कुन्द-लतिकान्तमुल्लसत्सु स्तोकस्तोकदलितकुड्मलेषु स्तवकोपान्तभागेषु अतनुतुहिनशीकरासार-वाहि[4]ष्वधिकतरोपहितजाड्येषु प्रवात्सु पवनेषु, अधि[कत]रजनितनिविडाङ्गसङ्गैरन्योन्य-निमग्नार्धतनुतयार्धनारीश्वरव्रतमिवाश्रि[5]तेषु निखिलेऽपि भुवनतले कामिजनमिथुनेषु, त्रिभुवनविजिगीषया सञ्चरमाणस्य मदननरपतेः सेनारजःप्रसर इवानवरतमाप[6]-[F. 115. B] तता समीरणेनोल्लासिते भूषयत्यखिलककुभामाननान्युपहृतदरदलितसरसकर्बूरमधुरिमन्यु-द्धुद्धरोध्रकुसुमजे रजःप्रकरे मधु[1]करसंवर्गितोन्निद्रकुसुमस्तवकशालिभिः कुन्दविटपकै-रुद्घाटितयौवनतयोच्छृङ्खलायाः शिशिरश्रियः कटाक्षैरिवाच्छुरितेषूपवन[2]भूभागेषु, अधिकमुल्लसत्यतनुतुहिने तुहिनगिरिमारुतोपजनितजडिमनि शिशिरसमये शीतिभियेवा-श्रयति दक्षिणां ककु[3]भमतिजरठरश्मावंशुमालिनि प्रत्यूषसमवनितलतल्पोत्थायमाश्रयत्सु कुकूलानलैरपहृतजडिम्नां प्रियतमाकुचोष्मणां[4] स्मार्यमाणेषु पथि पथिकसार्थेषु, दक्षिणा-शापथिकतां गतमात्मनः प्रमोदैकनिमित्तं मित्रमवगम्य परिम्लानाम्बुजमुखेष्वति[5]शुचेव शीर्यमाणेषु नलिनीवनेषु, अभिनवशुकपिच्छकोमलाभिरुद्गच्छतां सस्यानामतिघनतराभिः शु[6] [F. 116. A]चिभिर्निरन्तरस्थगिततयोल्लसदुन्मुखमयूखलेखाभिर्मरकतमणिशिलाभि-र्निचितास्विव विराजमानासु क्षे[1]त्रवसुधासु, विरलगन्धतैलाविलविरचितातिरमणीय-वेणिकासु बहलतरुमधूच्छिष्टस्थगितबिम्बाधरासु मसृणमसृणेन कश्मीर[2]जन्मना पिञ्जरि-

---

१ °पलिका° । २ °भिरामस्व° । ३ °सामामक्ति° । ४ पियङ्ग । ५ °लवेष्टिव । ६ °रिमन्युद्धुद्ध° । ७ °रोद्ध° । ८ कुकूला° ।

ततनुलतासु गृहीतनिबिडकूर्प्पासकासु शिशिरसमयव्रतमिव प्रतिपन्नासु विलासिनीषु, दरविदलितप्रियङ्गुमुकु(3)लमालिकालङ्कृतोन्नतस्तनभराणामभिनवरोध्ररेणुच्छुरितमण्डलाना-मन्तरान्तरार्पितमरुवकाभिः कुन्दकुसुमस्रग्भिरविरहित(4)केशपाशश्रियामङ्गनानां दृग्वि-क्षेपमात्रजनितसञ्चारे क्षोभयत्यखिलमपि भुवनं भृत्यतामागच्छत्यारोपितकुसुमकार्मुके मक(5)रलक्ष्मणि अतं[1]नुतुहिनजडतयोत्कम्पकारिषु वहत्स्वपि समीरणेष्वहर्निशं प्रज्वलिते सुखलेशमप्यनादधाने विरहिणीनां वि(6)[F. 116. B]रहदहने अतिप्रौढपाकतया विजितकिंशुकच्छदच्छविनि अतिघनतया निपीतशाखादलप्रकराणि निरन्तरमुद्वहद्भिः फलानि कर्कन्धूवनैरामोदिषु कु(1)ङ्कुमरसरञ्जितेष्विव मनांसि मदयत्सु भूविभागेषु, अभिनवतमालकिसलयानीलकन्दलैः कनकरसगौरप्रसवसम्भृतस्तवकहारिभिः(2)सिद्धार्थ-कैर्नीलीरसव्यतिकरितहरितालद्रव्यन्यस्तपत्रभङ्गेष्विव मरकतहरितकान्तिभिरतुच्छ-प्रतनुकुसुमगुच्छकोपरुद्धशिखरकैरन्तरान्तर(3)बद्धलघुफलस्तवकशालिभिः फेनलवला-ञ्छितस्य कालिन्दीह्रदस्य श्रियमुद्वहद्भिः कुस्तुम्बुरुस्तम्बवाटैरुपचितेषु तरुणशुकपिच्छ-सोदरच्छविभिर(4)तिस्निग्धैस्तुहिनजडितकरतया दिनकरेणोच्छादितावशेषैस्तमःपटलैरिव वस्तुकाके[2]दारैः क्वचित्तेषून्मदयत्सु चेतांसि ग्रामधानकच्छस्थल(5)विभागेषु, नानानृप-देशादिवर्ण्णनानुबन्धजनितमिथ्याभ्यसूयैः परस्परं कलहायमानैरतिशिशिरमरुत्सम्पर्क-जनित(6)[F. 117. A]जडिम्नामङ्गानामतिसुखस्पर्शतया च तापस्याहमहमिकया ज्वलनमिव प्रविशद्भिराबद्धमण्डलैः पथिकजनैः प्रतिसन्ध्यमासेव्यमानेषु प्रपाग्निषु, पु(1)ण्याग्निधूमैः स्थगितगगनतया वलयितप्रान्ततया च शीतार्त्या प्रावृतकम्बलेष्विवोपलक्ष्यमाणेषु ग्राम-धानेषु, अनायततया वासराणामतिदीर्घ(2)तया यामिनीनां बहुमतस्तनोष्मतया च प्रणयिनी-नामतिबहुमानमासादयति कामिजनस्य शिशिरसमयेऽत्यायत्सु रजनीषु नि(.)विनोदै[3]-शासितुमशक्यत्वात् तत्प्रेक्षादिदृक्षुः सौधं[4]मध्यवर्तिनः क्रीडामण्डपस्य मध्यवर्ती समरसिंहो नृपतिरन्तरमास्थानं दत्त्वा अशोकवतीमाका(4)रितवान् । सा तु प्रेक्षणकानुरूप-मतिविलक्षणं शृङ्गारं विधाय राजकुलं प्रति प्रतस्थे। चिन्तितं चानया 'यदि जीवितेश्वरो न पश्यति तद् वृथाऽयं शृ(5)ङ्गारो नृत्तं च। ततो यदि मदीयमेनं शृङ्गारं नृपं च च्छड्डुलः[5] पश्यति तदाहं द्रम्मशतप-(6)[F. 117. B]ञ्चकमूल्यानि पुष्पाणि तावन्मूल्यं च भ[ग]वते प्रयच्छामि' इति तया प्रयान्त्या वर्त्म[6]न्येकदेशस्थितस्याभ्यर्थितं[7]पूराभिधा[न]स्य गणपतेः प्रत्यश्रावि(1) । अवश्यं च तेन तत्र भवितव्यमिति पूर्णहृदया गत्वा नर्तितुमारेभे । ततस्तालं भंक्त्वा भंक्त्वा करणानि दत्त्वा चतसृष्वपि दिक्षु चक्षुर्विक्षिप्य नृत्यन्ती च्छ[8]ड्डुलं (2)तत्र नापश्यत्। ततो झगित्योजसः पतिताऽन्यमनस्का विच्छायवदना जीवितेनेव परि-त्यक्ता बभूव । ततो नर्तनोपाध्यायस्तामज्ञासीत् । सौष्ठं[9]वात्(3)च्युतेयम्, राजलज्जया

---

१ मतुनु° । २ °काकदारैः । ३ निर्विनोदै° । ४ सौध्य° । ५ छड्डलः । ६ °वर्त्म्यैक° ।
७ °र्थितसूराभिधान° । ८ छड्डलं । ९ सौधवात् ।

सामन्तादिमनुष्यलज्जया च नृत्याति लग्ना, इदं तु नृत्तमतिविपमं सौष्ठवैकसाध्यम्, इयं तु लज्जया सौष्ठवमन्तरेण नृत्य[1]न्त्यात्मानं शल्लिकाया उपरि प्रक्षेप्स्यति, अतो लोकोत्तरं पात्रं विनश्यति लग्नमिति विचिन्त्य राज्ञे न्यवेदयत्–'मद्वल्लभः प्रेक्षिष्यत इत्याशयेय[5]-मियदवधि सौष्ठवेनैव प्रवृत्ता, इदानीं तु स इह नास्तीत्यवगम्यान्यमनस्का सौष्ठवच्युता लज्जया नृत्यन्त्यात्मानं शल्लिकाया उपरि प्रक्षेप्स्यति। त्व[6]-[F 118. A]या जानताऽपि न कथितमिति देवो ममोपरि क्रोधं करिष्यतीति मया विज्ञप्तमिदम्। अतः परं देवः प्रमाणम्।' राजा तु तदाकर्ण्य प्रकाशमस्य–'भो नर्त[1]कोपाध्याय! महती रात्रि-र्वर्तते तत् संव्रियतां प्रेक्षणकम्' इत्यवादीत्। ततः क्षणं स्थित्वा शयनीयगृहमगात्। तत्राशोकवतीमाहूयाऽभ्यधात्[2]–'पापे! त्वया नास्मदीया लज्जा कृता, न चैतेषां परि-चितानां सामन्तादिमनुष्याणाम्। अतिप्रकटा जाताऽसि, वेश्यावृत्तमपीदं न भवति। तत् किमेतत्?'[3] ततः साऽभ्यधात्–'देव! ज्ञाताऽस्मि। किमिदानीं गोप्यते। रागवशात्त-न्नास्ति यन्न क्रियते। विरूपकं तु यन्मया नृत्तं तत्र देवो मामङ्कयतु मण्डयतु वा[4], सर्व-स्यैव प्रभवति देवः' इत्यभिहिते नृपतिः–'पापे! स्थानविच्तिका भवती, तद् इयति दूरेऽन्यदा नात्मा मोक्तव्यः' इत्यभिधाय प्राहिणोत्। किमियं[5] विधास्यतीति ज्ञातुं चरांश्च प्रेषयामास। सा तु राजद्वार्येव तस्या अविदिते च्छेड्डुलस्य चेटकैः प्रतीप्सिता स्वगृहमगत्वैव तदीयमन्दिरमगमत्। [6][F. 118 B]

[अत्रादर्शे ११९ अङ्काङ्कितं पत्रं विनष्टम्]

प्रसादमाकारकं च प्राहिणोत्। सोऽपि स्वानुचरेभ्यो राजप्रसादमाकारकं चागतमा-कर्ण्य 'क्व राजा क्व वयं किं च प्रसादस्याकारकस्य वा का[1]रणम्' इति स्ववयस्यैः सार्धं गोष्ठ्याऽभ्यभाषत। तद्वयस्यानां मध्ये केनाप्यवादि–'कौतुकिनो हि राजानो भवन्ति। सुभगेन किञ्चित् प्रयोजन[2]मस्ति, केनापि च कथिता भवदीयवार्ता भविष्यति, तद् गृह्यतां प्रसादः सन्मान्यतामाकारकः' एवमुक्तेन तेन–'एवं क्रियते' इत्यभिधाय शिरसा[3] प्रतीष्य राजप्रसादं 'कीदृगादेशः' इत्याकारकानवोचत्। तैर[8]वादि–'श्रुता देवेन भवदीया प्रसिद्धिरतः कौतुकाद् वयमाकारणाय प्रहि[4]ताः, तद् गम्यताम्' इत्युक्ते तैरेव सार्धं शनैः शनैर्यथासुखं गन्तुं प्रववृते। गच्छंश्च क्र–[5][F. 120. A] मेण कतिपयैरहोभिस्ताभिर्द्वात्रिंशता च वेश्याभिः सुरूपाभिर्वित्तयौ-वनशालिनीभिर्द्वात्रिंशता च वेलावित्तकैरनुगम्यमा[1]न उरगपुरं प्रापत्। अथान्येद्युर्दू-रादेव 'साधु साधु, स्थाने सुभगप्रवाद' इति राज्ञा निर्वर्ण्यमानरूपयौवनसौन्दर्यो [स] गत्वा आस्थानगतं नृप[2]तिमपश्यत्। कृतप्रणामश्च राज्ञा सम्भाषितः स्वसन्निधौ दापि-तासनः स्वहस्तदत्तताम्बूलः सविनयमुपवेशितः। क्षणमिव स्थित्वा व्यजिज्ञपत्[3]–'देव!

१ सौष्टवैक°। २ संवृयतां। ३ °वशातन्नास्ति। ४ राजद्वार्य्येव। ५ च्छेड्डलस्य। ६ सानु°। ७ रा। ८ तैरेवादि। ९ °मानो रूप°। १० °मुपवेस।

येन प्रयोजनेन वयमाहूताः स समयो वर्तते तदादिश्यतां यदनुष्ठेयम् ।' राजा तु विहस्य तमवादीत्– 'विदितवृत्तान्तोऽसि तद[?]नुष्ठीयतां यत् तत्रोचितम् ।' सोऽब्रवीत्–'अनुष्ठीयत इति काऽत्र भ्रान्तिः यदादिशति देवः[?] [F. 120. B] परं तत्र चैतन्यशून्यं वपुरेवास्ते इति स्वचैतन्यमपि तत्र निवेश्य यथादृष्टमनुष्ठास्यामि' इत्यभिधाय पादयोर्निपत्य निर्जगाम । ततो राज्ञा प्रद[1]त्तमावासस्थानं सम्प्रेष्य निजपरिवारं चतुर्भिस्तुडितालैरनुगतो विहिततत्कालोचितवेषोऽहमहमिकया सर्वस्वदानेनापि पण्याङ्गना[2]भिराहूयमानः सर्वा आवर्जयन् सर्वासामाशाः प्रयच्छन् वेश्यापाटकस्यान्तर्वम्भ्रम्यमाणोऽशोकवत्या भवनद्वारं जगाम । तत्र स्थित्वा स्वकीयैः[3] सह पेशलालापान् कुर्वाणो मत्तवारणकस्थितया मकरदंष्ट्राभिधानया कुट्टन्याऽनुगतयाऽशोकवत्या दूरादेव व्यलोकि । सा तु तं षोडश[4]वर्षदेशीयं निजरूपलावण्योपहासितमन्मथं दृष्ट्वा मातरमवादीत्–'मातर् ! नायमत्रत्यो युवा अदृष्टपूर्वश्च सर्वातिशायिरूपयौवनला[5]वण्यादिभिरुपेतः ।' माता तु झगिति तस्यास्तद् दृष्टिरागमाकलय्य चिरादवाप्तावकाशा तामवोचत्–'पुत्रि ! भगवती पृथिवीयम्, सन्ति सुरूपाणा[6] [F. 121. A] मप्यत्र सुरूपाः सुभगानामपि सुभगाः पुरुषानुबन्धाश्च पुरुषैरेव व्यावर्त्यन्ते; तदाकार्यतामयम्' इत्यभिहिते दर्शनमात्रेणैव जातात्यन्तानुरा[1]गा तमाह्वयत्–'भो प्राघूर्णकाः ! किमिति नागम्यते ?' स तच्छ्रुत्वा 'बाढमागम्यत' इत्यभिधाय सलीलं विकटं च तत्समीपमगात् । सा तु तद्दर्शने[2]-नैव क्षुभितेव मूढेवोन्मत्तेव सानुरागा तत्क्षणमभवत् । परित्यक्ताशेषक्षणा स्नाता तं स्नापयित्वा तेनैव सह निजविभवानुरूपमेकत्र भुक्त्वा[3] शयनीयमगात् । स तु सुन्दरस्तदा राज्ञः सकाशात् पत्तनिकामेकां निजानुचरेण याचयित्वा स्वसन्निधावानाययत् । तथा सा तेन निजवैदग्ध्यानुरूपं[4] रमयितुमुपचक्रमे यथा किं स्वप्नोऽयं किमुत मायेन्द्रजालं वा किमेतदिति किमपि नाज्ञासीत् । सुन्दरकस्तु प्रवर्त्य रतिव्यतिकरं तदीयेष्व[5]ङ्गेषु क्वचिद्बन्धान् क्वचित् पत्रच्छेदान् क्वचिद्भारतं क्वापि रामायणं करैर्निर्मापयामास । निर्माप्य चासृक्स्रुतिमतां तेषां नखपदानां त[6]-[F. 121. B]या पत्तनिकया तत्प्रतिबिम्बकानि जग्राह । सा तु विनिवृत्तरतिव्यतिकरा सुप्तोत्थितेव मृ[6] ... . मूर्च्छितोत्थितेवोन्मुक्तदिग्भ्रमेव भ्रमत्यक्ते[1]व ठक्कमूलिकामोहोत्सृष्टेव झगित्यभवत् । अचिन्तयच्च–'किं मयैतदकृत्यग्रास[7]....परया पापया विहितम् । अहो दुर्लङ्घ्या हतविधेर्विल[2] सितानां गतिरनतिक्रमणीयान्यवश्यं भाव्यान्यप्रतिविधेया नियतिर्यन्मदीय[9]........त्यनुरागस्यैवंविधा परिणतिः, तन्नियतमनुल्लङ्घ्या[3]भवितव्यता । तयाऽर्थलुब्धया पापकारिण्या नास्मि प्रतिबोधिता ।' इति चिन्तयं[10].... ....रजनीवापससार

१ °मनुस्वास्यामी° । २ न ज्ञासीत् । ३ तदेये° । ४ कर । ५ °मासी । ६ विनष्टान्यत्र षडक्षराणि । ७ विनष्टान्यत्र द्वित्राण्यक्षराणि । ८ विधेविल° । ९ विनष्टान्यत्र ४–५ अक्षराणि । १० विनष्टान्यत्र ९–१० अक्षराणि ।

[1]......प्रकटीव[4]भूव आस्वान्। सुन्दरकस्तु तस्याः पश्चात्तापकलुषितं हृदयमाकलय्य [2]..........................समर्प्य राजा[5]नं व्यजिज्ञपत्–'देव! अनुष्ठितो देवादेशः' इत्याकर्ण्य राज्ञा परितुष्टेन[3]... ....[6][F 122. A]ग्रामसहस्रचतुष्टयस्याधिपत्यमस्य प्रसादीकृतम्। सा तु तथैव ततः प्रभृति[4]....................तव जानि ला[1](?) गयंती सविषादमासांचक्रे। राजा तु तां पत्तनिकामा[5].... ..पल्ल्युन्मूलनाय[6]. .. .. तां गृही[2]त्वा गतस्तेनासावभ्यधायि–'यदयं प्रसादः प्रसार्य गृह्यताम्।' ततो महत्तमतिक[पैक][7].... [अभ्य]धायि–'किमेतदिति?' ततश्च च्छड्डुकेनोक्तम्–'अशोक[3]वतीं प्रति मदनुरागविघटनाय राज्ञः प्रपञ्चोऽयम्' इति। अथ तां पत्तनिकां प्रसार्य[8]......पश्यति तावत्किं पश्यति सर्वमन्यथा तत्संवृत्तमि[4]ति–'तथापि नहि मदीयानुरागस्यैवंविधः कपटविलसितैरन्यथाभावो भवति' इति निजसौभाग्यावलेपात् निखिलमप्येतद्व्यली[5]कमिति मन्यमानस्तिकपैकमात्रभावे–'भो महत्तम! त्वया तत्र गत्वेदमनुष्ठेयं[9]......तस्याकथयत्। [6][F. 122. B]प्रति योजनमात्रं च तोरणकेष्वश्ववारान्निरूप्य तं प्राहिणोत्। स तु गत्वा गृहीतपाशुपतव्रतस्तद्भव[1]नस्याग्रत इतस्ततो व्रजन्नशोकवत्या आत्मानमदर्शयत्। सा तु तं दृष्ट्वा–'मातः किमेतत् तिकपैकसदृशोऽयम्' इति मातरमभ्यधात्, दास्या च[2] तमाह्वयत्। आहूतायातं च तिकपैकोऽयमिति प्रत्यभिज्ञाय–'तिकपैक! किमेतत्?' इत्यवादीत्। तिकपैकस्तु तदाकर्ण्य प्रतिवचनमप्रयच्छ[3]न्नेव रोदितुमारेभे। निर्बन्धेन पृष्टस्तु–'पापीयानहं किं मया दुरात्मना पृष्टेन' इत्यभिधाय तूंष्णीं[10] बभूव। ततः सा साकूतमवादीत्–'तथापि कथ्य[4]ताम्' इत्युक्तः स कथयितुमारेभे। इतो गते दण्डे कच्छाधिपेन सह महान् समरसम्मर्दः समजनि। तत्र सर्वेष्वपि सामन्तेषु पलायितेषु मन्दरगिरि[5]रिव तं समरसागरं मिमन्थिषु प्रतिपन्थिनः प्रत्यभ्यपतत्। तत्र च तेषां प्रहारसहस्रविक्षतोऽपि[11] तानुन्मृद्नन् सुरसुन्दरी[6][F. 123. A]स्वयंवरसुखस्य भाजनं बभूव। अहं तु पापस्तत्र प्राणत्यागाक्षमतया हीनसत्त्वः पाषण्डमेतदङ्गीकृतवानस्मि। अथाशोकवती तद्विनिपातवच[1]सि श्रवणपथमनापतत्येव वनकरिणीव विद्युदाहता झगिति प्राणानुत्ससर्ज। तिकपैकस्तु तं वृत्तान्तं तोरणकस्थानस्थापितैरश्ववारैः च्छ[2]ड्डुलस्य व्यज्ञापयत्[12]। अत्रान्तरे नृपतिरास्थानगतः कोलाहलमशृणोत्। अपृच्छच्च 'किमेतत्' इति। ततो द्वाःस्थपुरुषैर्व्यलीकेऽपि तिकपैकात्[13]

---

१ विनष्टान्यत्र ३–४ अक्षराणि। २ विनष्टान्यत्र २१–२२ अक्षराणि। ३ विनष्टान्यत्र कानिचिदक्षराणि। ४ विनष्टान्यत्र २१–२२ अक्षराणि। ५ विनष्टान्यत्र २–३ अक्षराणि। ६ विनष्टान्यत्र २०–२१ अक्षराणि। ७ विनष्टान्यत्र ३–४ अक्षराणि। ८ विनष्टान्यत्र ३–४ अक्षराणि। ९ विनष्टान्यत्र ३–४ अक्षराणि। १० तूष्णीबभूव। ११ °विक्षितोऽपि। १२ विज्ञापयत्। १३ °पैकादि।

च्छ[3]ड्डुलवृत्तान्ते श्रुते हृदयं स्फुटित्वा अशोकवती मृता, इत्यागत्य कथिते, तदा-स्थानगतः सुन्दरको राजानं व्यजिज्ञपत्—'देव ! मया स्त्रीरत्नमीदृग्विधं विना[4] शितमिति मम स्थातुं न युज्यते। तदादिशतु मां देवस्तयो श्च प्रेम्णि क्षीरनीरयोरिव नान्तरमस्ति। किन्तु मया तस्याः स्वकौटिल्येन म[5]नोमोहमुत्पाद्य ईदृक्पर्यवसानमुत्पादितम्। तदि-दानीमिदमेव ममोचितं यत् प्राणाः परित्यज्यन्ते' इति। अथ[6] [F. 123. B] स राज्ञा बहुप्रकारं प्रतिबोधितोऽपि स्वदारैर्वेलावित्तकैश्च सह वह्नौ विविधभङ्गिभिरात्मानं जुहाव।

अत्रान्तरे च्छड्डुलोऽप्यश्ववारावेदितं वृत्तान्त[1]माकर्ण्य तोरणस्थापितैरश्ववारैरेकै-कैराहूता समेत्य तदीयवासभवनभित्तावशोकवतीमालिखितामालोक्योन्मत्त इवा-भाष्याश्लिष्य[2] च तच्चितासमीपमागत्य सुन्दरकचितास्थानं चापृच्छय—'असमद्भ्रातुः स्थानमिदम्, तत् साधुकृतमनेन' इत्यभिधायाशोकवतीचितास्थान एवात्मनश्चिता विर-चय्यात्मानं[3] च वह्नावुपससर्ज। राजा तु तेषां तदत्यद्भुतं वृत्तान्तमाकर्ण्य—'अहमेवैकः सर्वेषामेतेषां विनाशहेतुरभवम्' इति वि[4]चिन्त्य भगवत्या आशापुरायाः पुरतः शिर-श्छेत्तुमुपचक्रमे। भगवती तु तस्य सर्वातिशायि साहसमहेतुं त्रैलोक्यविलक्षणं चावलोक्य—'पुत्र ! [5]मा मैवं साहसं कृथाः, याच्यतां यदभिरुचितम्।' ततः स देवीमभ्यधात्—'देवि ! यदि प्रीतासि तदशोकवती-सुन्दर-च्छड्डुलाः सपरिग्रहाः पुन[6]-[F. 124. A]र्नवी-भवन्तु।' ततो दे[3]व्यैवमस्तु इत्यभिहिते सुप्तप्रतिबुद्धा इव त्रयोऽप्युत्तस्थुः। राजा तु—'युवयोरनुरागभेदः कर्तुं न युज्यत' इत्यभिधाय परितुष्टः च्छ[1]ड्डुलस्य तामेवाशोकवतीं प्रसादेन प्रायच्छत्। सुन्दरकस्तु तां यथाविधामौचित्यकारितां पौरुषं चालोच्य विधाय द्विगुणं प्रसादं राजानमन्व[4]क[2]रोत्। राजा तु प्राप्तदेवीप्रसादपरितोषनिर्भरः स्वभवनमागत्य सपरिग्रहः सुखेन सुचिरमासांचक्रे।

तदेवं पुत्रि ! बह्व्यः पुरुषा[3]नुरागिण्यो वेशवनिता वपुषा वित्तेन च विनेशुः। तदसत्समये रागो व्याघ्र इव दूरतः परिहरणीयः॥

इति महाराजाधिराजपरमेश्वर[1]श्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां उभयानुरागकथानिका नवमी।

---

१ तरा°। २ परित्यजत। ३ दिव्यै°। ४ राजानमकरोत्।

[दशमी सर्प्पकथानिका]

अन्यच्च—वत्से ! अतिपीडिताः पुरुषाः को[1]पवशान्न तदस्ति यन्न कुर्वते । तथा श्रूयताम्—

अस्ति वत्से कौशाम्बी नाम नगरी । तस्यामवनिवनितासीमन्तर[6]-[F.124 B]त्नायमानायां श्रोत्रियो महाधनः समधिगतसकलविद्यः श्रुतधरो नाम ब्राह्मणः । तस्य श्रुतिस्मृत्युदितेन वर्त्मना संचरमाणस्य मध्य[1]मे वयसि विनयधरो नाम सूनुः समुदपादि । स च बाल्यात् प्रभृति यथावदधीतवेदोऽधिगतसकलशास्त्रार्थः षोडशवर्षदेशीयं वयः स[2]माससाद ।

अथ कदाचिन्निबिडतरशिशिरसम्पातसम्भ्रमादधिकपर्याकुलं निखिलमपि भुवनमालोक्य समुपजातकरुण इव तु[3]हिनर्तुमपहस्त्य मूर्तिमन्तमिव निजप्रतापमहिमकिरणमुद्दीपयति सकलर्तुचक्रवर्तिनि विजृम्भमाणे वसन्तसमये, रजनिच्छत्रधा[4]रिकयोत्क्षिप्यमाणे समुल्लसत्किरणशतशलाकामृत्यमितः प्रसर्प्पज्योत्स्नाप्रसरपटलप्रावृते धवलातपत्रश्रियमुद्वहति च[5]-[F.125. A]न्द्रमण्डले, इतस्ततो मन्दमारुतान्दोल्यमानप्रवरकेसरदलेषु धवलचामरलक्ष्मीमाश्रयत्सु विकचसितसरोरुहेषु, निर्जितनिखिलभु[1]वनस्य मकरकेतोर्लाक्षिकत्रसरवैजयन्तीष्विव प्रतिविपिनं वनराजिभिः समुल्लासितास्वशोककिसलयावलीषु, उत्कलिकानाकु[2]लचम्पकतरावप्यनुद्भिन्नभूताङ्कुरगर्भग्रन्थावप्यनुल्लसितकेसरामोदेऽप्यनपगततरुलतारूक्षभावेऽप्यविशददिङ्मुखेऽप्यन[3]तिमन्दमारुतेऽप्यनभिलक्ष्यमाणमधुकरकुलक्काणेऽप्याकुलयत्यहेतु भुवनतलं मधुप्रथमावतारे प्रथममुत्कलिकाकुलं भुवन[4]मुपजनयति; अनन्तरं सहकारकाननानि । आदावेव सततमनस्थोल्लसितरागं कामिनीनां हृदयमुपदर्शयति, परस्तादशोकतरु[5][F.125. B]वीथिकाः । प्रागेवानुरागवशाद् दयितं प्रति कामिनीनां नयनानि मुकुलयति, तदनु कमलिनीवनानि । प्रारम्भ एव विरहिणीहृदया[1]नां भेदमातन्वाने, परतः स्ववीरुद्गर्भग्रन्थीनाम् । प्रमुख एवान्धकारीकुर्वन्ति कामिजनहृदयानि, पश्चान्मधुकरकुलैः कुसुमकाननानि[2] । प्रौढिमागच्छति महिमनि मधुप्रभवे शनैः शनैरलक्ष्यमपचीयमानासु यामिनीषु क्रीडाकमलदीर्घिकासु च, तुहिनजडिमोप[3]हितं रूक्षभावमवलक्ष्यमुत्सृजत्सु शशधरकरेषु क्षितिरुहेषु च, धूम्रतामपास्यन्तीष्वलक्ष्यं दिक्षु मानिनीमनोवृत्तिषु वाऽलक्ष्यं प्रौढि[4]मुद्वहति दिनकरमयूखजाले स्मरशरनिकरे च, प्रियतमेनेव मधुसमयेन प्रसाधितायाः काननश्रियः स्वमवलोकितुमभिलष[5]न्त्या इवातिविमलपुष्परागरोचिषि सहकारतरुराजिप्रियवयस्यया परितः सज्जीकृतायां[6][F.126 A]मुकुरसम्पदि, प्रतिदिवसोपचीयमानां मित्रस्य समृद्धिमवलोक्य स्मितश्रियाऽलङ्कृतेषु कमलवनेषु, कुङ्कुमरसोन्मृष्टललनाकपो[1]लस्थलीच्छायानुकारितया कामिनां मनसिजज्वलनमुद्दीपयत्युत्तप्तकार्त-

१ °रक्तायमानायां । २ विपनं ।

स्वरकान्तिकमनीये शनैः शनैः स[मु]न्मिषति राजचम्प[2]कप्रसवनिवहे, मधुसमयसमा-
गमोत्सुकाया वनराजिलक्ष्म्याः काकलीगीतिभिरिव मदनधानुष्कस्य मौर्वीध्वनितैरिव
म[3]धुसमयोपकरणसम्पादनव्या[2]पृतायाः काननश्रियः प्रबलमणिवलयझङ्कृतैरिव मानिनी-
मानग्रहोन्माथपटुभिर्वसन्तसि[4]द्धस्य हुङ्कृतैरिव मधुकरकुलक्वणितैरुपहितक्षोभमुत्कण्ठामय-
मिवारतिगृहीतमिव रणरणकस्वीकृतमिव रहककाक्रा[5]न्तमिवाकल्पकाकलितमिव सकल-
मपि भुवनमाकुलयति मकरकेतौ,[6] [F. 126. B] मन्देष्वपि मदनदहनसन्धुक्षणं प्रत्यमन्देषु
चन्दनतरुगहनसम्पर्कादतिशिशिरेषु मानिनी[नां]मूलतो मानमुन्मूलयत्सु समुल्लसयत्सु
च स[1]न्निहितप्रियतमानामपि मदनविलसितानि दक्षिणेष्वदक्षिणेषु विरहिणां मलयमारु-
तेषु, चूर्णालकवलयमिव सरल[2]यत्सु मानकुटिलं मनः केरलवधूनां हृदयेष्वधिकसक्त-
म[3]प्यवधूनयत्सूत्तरीयाञ्चलमिव चोलमृगदृशां सन्तुव्यतिकरमवकिरत्सु धम्मि[4][5]ल्लमाल्य-
वलयमिवकुन्तलीनां प्रियतमापराधरजःकलुषितं चेतो म[5]न्देष्वप्यमन्दमुदीपयत्सु विरहिणां
मदनदहनं मलयमारुतेषु, वि[4]रहिणीकपोलस्पर्धयेवापाण्डुपीततामुद्वहति मधूकतरुकुसुम-
स्तवकनिवहे, कुसुममासक्षितिपतेर्विविधमणिमुकुट इव विरा[5]जमाने नीलपीतारुणरुचौ
कुर[6]वकस्तवके, प्रथमोद्गमगद्गदेष्वप्यभिनवसहकारकोरकास्वाद[6] [F. 127.A] विशदेष्वति
चिरकालकुण्ठकण्ठतया स्खलितेष्वपि स्पष्टमुद्घाध्यमानेषु पथिकजनमनांस्याधिकमुत्कण्ठुला-
न्य[7]प्युत्कण्ठयत्सु भुवनविजयिनः स्म[1]रनरपतेराज्ञाक्षरेष्विव दुरतिक्रमणीयेषु समुल्लसत्सु
समदकोकिलकुलक्वाणेषु, रमणीचरणतलता[8]डनसुखानुभवप्रमुदिते[2]षु विकासमायात्सु
निर्भरमशोकपादपेषु, कामिनीवदनमदिरासेकगण्डूषरसमवाप्य कोरकनिकरस्थलादुत्फुल्लकेषु
केसरतरु[3]षु, कुवलयदृशामतिचिराभिलषिताः समासाद्य कटाक्षच्छटास्तदपाङ्गसङ्गिन्या
लोचनप्रभयेव धवलितेष्वतिप्रमोदात् परं विकास[4]मायात्सु तिलकद्रुमेषु, चिरप्रार्थितानि
मदिरेक्षणानामासाद्य स्तनतटताडनानि विचित्रस्तवकपरम्पराभिरामतामाश्रयत्सु अति-
प्रभू[5]ततयान्तर्वोढु[9]मसमर्थेष्विव मुकुलस्थलाद्बहिः प्रसृतं प्रमोदमुद्वहत्सु कुरवकानोकहेषु,
इत्थं वसन्तसमये कामुकेष्विव दोहद[6] [F. 127 B.]माकांक्षत्सु प्रमदोद्यानद्रुमेषु,कस्तूरिका-
विरचिताभिरिवातिश्यामलाभिः पत्रावलीभिर्जनित शोभास्वधिको[10]न्मंदपिककुलध्वनिते[1]न
जनितमन्मथाश्वसितचीनांशुकेनेव मधुकरकुलेन विहितावगुण्ठनास्वभिसारिकास्विव कामिनां
रतिमुपजनयन्तीषु माधवीलता[2]सु, प्रतिप्रमदवनमनङ्गधनुषो निष्पतद्भिः शिलीमुखैस्ता-
डितेष्वधिकाधिकमन्त[11]रुन्मिषल्लोहितच्छविषु निसर्गकटुना प्रतिभयेने[3]व मलयपवनेनो-
त्कम्प्यमानेषु विरहिणीनां हृदयेष्विव शनैः शनैर्भिद्यमानेषु स्थलकमलकुड्मलेषु, त्रिभु-
वनमप्याक्रमितुमीहमान[4]स्य रागसागरस्य कल्लोलैरिवारोपितकामकार्मुककोटिकुटिलैरु-

१ °चंसपक° । २ व्यावृतायाः । ३ °मलयवधूनयगुत्तरीया° । ४ धम्मेल्लमां° । ५ मन्देष्वलयमन्द° । ६ कुडवक° । ७ °लान्युप्यु° । ८ °ताडण° । ९ °न्तर्वाढुमसर्थे° । १० °स्वधिका कोन्मद° । ११ °काधिकर्मतरुन्मिप° ।

छमद्भिः किंशुकप्रसवैः सर्वतः सततमापूर्यमाणेषु[5] [F. 128 A.] विपिनोदरेषु, दलित-द्विरदमदजलासारसौरभेण प्रसरता केसरामोदेन सन्निहितप्रियतमानामपि वासितानां केसरिणीव प्रति[1] भयमुपजनयति मलयमातरि[1]श्वनि त्रिभुवनमप्यभिद्रवयितुमितस्ततो निष्पतन्तीष्वतिविलक्षणासु मदनधानुष्कस्य हरितमणिनि[2]र्मितासु गुलिकास्विव प्रसभ-मलगन्तीष्वपि विरहिणां हृदि लगन्तीष्वतिमधुरध्वनिषु मधुकराङ्गनासु, अपरिचितास्वपि मृदुमधुरभाषि[3]णीष्वन्योक्त्यैव[2] मानग्रहग्रन्थिमुद्ग्रथ्न[3]न्तीषु दूतीष्विवानियुक्तास्वपि संचर-न्तीषु परभृतवधूषु, प्रियतमस्येव समीपवर्तिनः सहकारपाद[1]पस्य स्कन्धमालम्ब्यमाना-स्वतिगर्भभरालसतया कामपि कमनीयामाकृतिमुद्वहन्तीषु वसन्तलतासु, स्वयं विदलिते-ष्वपि विदलयत्सु[6] [F.128 B] विरहिजनहृदयानि अभिनवोद्गतेषु कामन्दमुकुरोत्करेषु, मधुप्रासिदुर्ललिताया अङ्कमारोहन्त्या काननश्रियः सालक्तकचरणमुद्रास्वि[1]व समुल्ल-सन्तीष्वयथायथमशोकपादपानामितस्ततः स्तवकपरम्परासु, शनैः शनैः प्रसर्पता मलय-पवनोनेद्दीप्यमाने व्यप[ग]तकोशयोपलक्ष्य[4][2]माणव्यक्तदलशिखिविधूमतया केवलविभा-व्यमानमिततानवच्छिन्नज्वाले भुवनवर्तिनो निखिलानपि विप्रयोगिनो दग्धुमुद्य[3]ते मदन-दहन इव सर्वतो विकासमागच्छति किंशुकवने, साङ्गार इव परितो विकचविक्षिप्तकुसुम-स्तवकैः सज्वाल इवातिस्निग्धारुणविततपल्ल[4]वप्रकरेण सधूमोद्गार इवोपरिभ्राम्यता मधु-पपटलेन मूर्ते मदनहुतभुजीव विरहिणां सन्तापमुपजनयत्यशोकद्रुमगहने, अ[5]च्छाच्छ[5] कुङ्कुमरसोन्मृष्टलाटललनानाभीसनाभिषु स्तोकस्तोकविततप्रतनुपत्रारपंक्तिपरि[6]किरितेषु सरनरपतेश्चक्रेष्विव कुसुममासेन[6] [F 129. A] प्रगुणीक्रियमाणेषु केसरप्रसूनेषु, दलितो-द्दाढहेमनिगडस्य भीषणरमणीयाकृतेः संचरन्तो वसन्तगन्धसिन्धुरस्योल्लसद्बहलमदज[1]लामोदमिव परितः समुत्सृजत्सु जठरफलपाकप्रौढि[8]रसतः प्रस्फुटत्सु सततमेलाफलेषु, अतिजरठचन्दनद्रुमस्कन्धसङ्गिनां स्वैरमित[2]स्ततो विसर[9]तां विषधराणामुद्भटविषश्वसन-संवलिते विषपवन इव निखिलमपि भुवनमाघूर्णयति मलयमारुते, मधुसमय[3]समागमो-त्सुकायाः प्रतिदिनमतिप्रचुरतयान्तर्वोढुमक्षमाया वनश्रि[10]योऽतिजरठे राग इव शनैः शनै-र्व्यक्तीभवति पाटलाप्रसूनस्तव[4]के, विजितत्रिभुवन[स्य] भगवतो मकरकेतनस्य मूर्तिमति यशःपुञ्ज इव धवलयत्यखिलमपि दिग्वलयमिन्दुद्युतिसोदरे सिन्दुवारमञ्जरी[5]जालके, मानिनीमानग्रहग्रन्थिविदलनाय प्रत्युप्तगारुत्म[11]तरलशकला[12]सु कनकयष्टिकास्विव मधुसमयेन प्रगुणीक्रियमाणासु[6] [F. 129. B] कुङ्कुमरसोन्मृष्टहूणतरुणीकपोलच्छविषु मधुकरावलीव-लयितासु शनैः शनैरुद्भिद्यमानासु कनककेतकीसूचिषु, प्रियवियोगताप[1]तप्तानां जलकेलि-निवारणायेव शनैः शनैर्विकचरक्तोत्पलवनव्याजात् प्रतिजलाशयं प्रसरत्सु मदनवडवानलेषु, सान्द्रकुङ्कुमो[2]न्मृष्टहूणतरुणी[13]कुचाभोगसुभगेऽन्तर्दत्तसान्द्रमदने गुञ्जाकन्दुक इव बालस्य

---

१ °मातरिश्विनि। २ °न्योक्तैव। ३ मुद्ग्रन्नतीषु। ४ °लक्ष्यमाण। ५ आच्छा°। ६ परिकिरितेषु। ७ °स्तोल-सद्द°। ८ °प्रौढिवसत.। ९ विचलतां। १० वनतिश्रियो°। ११ मारुन्मत°। १२ सकलान्सु। १३ तरुण°।

रुधोः खेलनाय वनश्रिया विरचिते हरति चेतांस्यशो[3]कतरुस्तबके, श्रमवशादनिभृतप्रवृत्त-श्वासोत्कम्पितस्तनतटाभोगासु मरकतमणिदण्डकाञ्चनोदञ्चितभुजतयान्तरान्तरोपलक्ष्य-माण[1]बहुमूलास्वितस्ततः प्रसृतदोलारयमयतया त[2]रलतारकास्वतिप्रबलचेला[3]ञ्चलमारुता-गम्यमानकपोलस्थलस्वेदसलिलासु[5]प्रियतमभुजाश्लेषमुत्थि[3]तास्वपि पतनभयकातरतया विषमजर्ज्जरोल्लसितकाकलीगीतिषु दोलाके[4]लिविलसितैः कामपि कम[6]-[F. 130. A]नीय-तामाकलयन्तीषु मदिरेक्षणासु, अन्यः कोऽप्येष नवो मधुव्यतिकरोऽनाघ्रातपीतेऽप्यखिल-जनमनांस्युन्मदयत्यभिनवे मधुव्यतिकरे[1]प्रौढिमागच्छति चास्मिन्ने[5]वंविधोपालम्भगर्भाः सर्वतः प्रावर्तन्त प्रो[6]षितभर्तृकाणामालापाः। निखिलमपि भुवनतलं जेतुमुद्यतस्य कुसु-मशा[2]यकस्य कुसुममासेन सज्जीक्रियमाणेषु निरन्तरमिषुधिष्विवोद्भिद्यमानकुसुमनिकरेषु कुसुमपादपेषु, ज्योत्स्नया प्रसाद्यमानमा[3]लोक्य शशधरमीर्ष्ययेव प्रतिवासरं तनिमागच्छ-न्तीषु रजनीषु, अतिनिबिडतरतुहिनार्तिव्यपगमादिव संकोचमुत्सृजत्सु[4] वासरेषु, अन-वरतनिपतद्विशिखसम्पातभीताभिरिव कामिनीभिः प्रतिभवनमभ्यर्च्यमाने विषमविशिखे, विरहिणीष्विवा[5]न्तःसन्तापग्लपितोत्पलविलोचनासु वृतमृणालवलयासु कमलिनीदलाव-रुद्धरुचिष्वापाण्डुपुण्डरीकवदनासु तरलितकलहा[6]-[F. 130. B]रनिकरकुरलवल्लरीषु तनि-मानमागच्छन्तीष्वपि कामपि कमनीयतामाकलयन्तीषु कमलदीर्घिकासु, परितः पथिक-हृदयानि निर्भिद्य प्र[1]तिविपिनं निर्यात्सु मदनभल्लेष्विव पल्लवनिकरेषु, तुहिनर्तुना सहैवा-पसरति रूक्षभावे शनैः शनैरमलगगनतलसंक्रान्तमिव मरक[2]तप्रभाश्यामलं नीलिमान-मुद्वहत्सु प्रमदवनेषु, इतो मधुकरध्वनितैरितो कोकिलविरुतिभिरितः सहकारमुकुलैरितो मृगदृशां[3]दोलाविलासगीतिभिरितो मलयपवनप्रेङ्खितैरितः कुसुमवीरुधां कुसुमोद्गतिभि-र्भुवनतलस्याप्यहेतुरणरणकमुत्पादयति व[4]सन्तसमये, अतिचिरप्रार्थितसङ्गमेन मधुना समागतासु तद्वियोगजनितमधिकं ध्यामलत्वमुत्सृज्य प्रसादमागच्छन्तीषु दिग्वधू[5]-[F. 131. A]षु विचित्रकुसुमवर्णां[6]शुकधारिणीषु प्रचलकिसलयासु लासकेनेव मलयमारु-तेन शनैः शनैरतिललितं प्रनर्त्यमानासु वनराजिषु, सुरू[1]पसम्पदा विजितमकरकेतुः सुभगः कलाकलापकुशलः समानशीलवयोभिराप्तैरनुगम्यमानो भगवतः कालप्रियदेवस्य मधुसमय[2]यष्टीयात्रायामात्तकमनीयवेषस्तमेव भगवन्तं प्रेक्षितुमयासीत्। स यावत् तस्यामायतनभुवि कौतुकात् परिभ्राम्यन्नितस्ततः क्षणमेक[3]मास्ते तावदकस्मात् त्रिभुवन-विजयैकभल्लिरिव भङ्गवतः कुसुमायुधस्य, इन्दुलेखा जननयनकुवलयानाम्, कमलसरसी-न्द्रियमधु[1]कराणाम्, विहरणस्थली स्मरविजयवारणस्य, मुखज्योत्स्नया दिवापि बद्धचन्द्रा-तपमिव गगनतल[5]-[F. 131. B]मापादयन्ती काचिदेका विलासिनी तं प्रदेशमाजगाम। ततः स तामालोक्य च मनस्यकरोत्—न खल्वस्यास्त्रिभुवनसर्गकारी प्रजापतिर्निर्म्मा[1]ण-

---

१ सरल°। २ °वेलाञ्चल। ३ °सुस्थिता°। ४ कलि°। ५ °न्नेवविधो°। ६ प्रेषित°। ७ कुरल°। ८ °गमनतल°। ९ नवमस्यकरोत्। १० तिमिन्र्माण°।

हेतुः यतस्तद्विनिर्म्मितयोपिद्विलक्षणमेव रूपमस्याः — इति विचिन्तयन्नेव तस्याः स दृष्टि-पथ[1]मवततार। सा तु तमवलोकयन्ती मृगीव[2] शरव्यतामगमन् मकरध्वजव्याधस्य। अजायत चानुरागसरसि कृतपदक[म]लिनी वोत्कण्टकिताङ्गयष्टिः। ततस्तयोः परस्परदर्शनोल्लसित-मद[3]नयोः[2] पल्लवप्रसर इवावर्धत स्वैरमनुरागः[3]। ततः स तां विज्ञातुमात्मनो वयस्यमति-विदग्धं विदग्धनामानं नियुज्य स्वगृहान् प्रति प्रतस्थे। वि[4]दग्धकस्तु तद्वयस्यायास्तर-लिकायास्तत्स्वरूपमवगम्य गत्वा च विनयधरस्य सविधमादितः सकलमाचचक्षे। विनय-धरोऽपि तस्यां वन्धक[5]दानाय तमेव प्राहिणोत्। अथ तयाऽनङ्गवत्या संगतस्य तस्य रतिसुखान्युपभुञ्जानस्य क्षणमिवाक्षीयत क्षपा। एवमस्य तया सह[6] [F. 132 A] रति-सुखमनुभवतो बहूनि व्यतीयुर्दिवसानि। क्षीणविभवः परं प्राणेभ्योऽप्यधिकमरोचत[4]ाथ सोऽस्यै। कुट्टनी तु तां परिहृतसविभवापरभुजं[1]गां तदनुरक्तहृदयामाकलय्य तं विनय-धरं निरधारयत्। स तु पुनर्व्याजमारचय्य प्राविशत्। सा च तिरस्कृत्य तिरस्कृत्य पुनः पुनरेनं निरधारयत्[2]। अनङ्गवती च भाटकिनीगृहे वयस्यासद्मनि च[5] तेन समगच्छत्। तां च तेन संगच्छमानामन्वीक्ष्य यदि पुनरप्येनेन सह संगत्स्यसे तदा मा भणिष्य[3]सि नाख्यातमिति अनङ्गवतीमतर्जयत्।

अथैकदा विनयधरः स्वनिवासादागच्छन् महान्तमतिभीषणं सद्योव्यापादितं सर्प्प-मपश्यत्। नूनमहमे[4]तेन स्वकार्यं साधयिष्यामिति कक्षायां[6] निक्षिप्य तदीयभवनस्य नातिदूरे स्थित्वा कस्यापि सुमित्रस्य पार्श्वादनङ्गवत्या ग्रहणकं दापितवान्[5]। आगाच्च शयितुम्। अथार्धरात्रे सन्निहितापवरके मत्तसुप्तायां कुट्टन्यां प्रविश्य तदीयशरीरस्योपरि मृतभुजङ्गं शनैः शनैः प्रसार्य तीक्ष्णनख[6] [F.132 B]च्छेदेन नासिकायां दंशमकरोत्। ततश्चीत्कृत्य प्रबुद्धायां कुट्टन्यां 'भक्षिता भक्षिताऽस्मि' इति ब्रुवाणायां झगिति[8] प्रविश्य पंचपैर्लकुटप्रहारै[1]स्तं भुजङ्गमताडयत्। ततो दासीभिर्झगिति प्रबोधिते दीपे सर्प्पमवलोक्य 'च्छेदं प्रयच्छामी'ति तेनाभिहिते—'प्रयच्छ प्रयच्छ' इत्युक्ते 'क्व प्रय[2]च्छामि' इत्युक्ते 'अत्रात्र' इत्यभिहिते मात्रेऽपि सहोष्ठां नासिकां चिच्छेद। ततो निवृत्तायां मरणभीतौ प्रभातायां च रजन्याम् 'उज्जीविताम्बा' इति वर्धापन[3]कानि प्रवृत्तानि। तथाप्येषा वध्यपटहध्वनिमिव वर्धापनकध्वनिमाकर्णयन्ती रात्रि[9]न्दिवमनुतप्यमाना अतिष्ठत्।

तत् पुत्रि! पीड्यमाना धूर्तास्त[4]था किंचिदपकुर्वन्ति यथा वक्तुमपि न पार्यत इति॥

इति महाराजाधिराजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां स[5]र्प्पकथानिका दशमी समाप्ता।

१ °प्रथ°। २ °यो। ३ °राग। ४ °रोचत थ सो°। ५ र। ६ कक्षाय। ७ प्ररणकं। ८ झगित्य। ९ रात्रीन्दिव°।

[एकादशी मलयसुन्दरीकथानिका]

अस्मन्मते च न कश्चिदवमाननीयः । अवमता हि पुरुषाः[1] तन्नास्ति यन्न कुर्वन्ति[6] । [F.133.A]

अस्ति पंचालेषु कन्यकुब्जं नाम नगरम् । तत्र निजदोर्दण्डमण्डलीखण्डितप्रचण्डाशातिमण्डलश्चण्डांशुरिव दुर्निरीक्ष्यमूर्तिः महेन्द्रपालो नाम राजा[1] । तस्य च राज्ञो विदग्धः स्निग्धो वित्तवानुदात्तस्त्यागी व्युत्पन्नः प्रणयी प्रतापसिंहो नाम महासामन्तः । स च प्रकृत्यैव नर्म्मशीलः कुरूपोऽतिरो[2]मश्च । स तु राज्ञा स्वदेशान् प्रति प्रहितस्तेषु कतिपयदिनानि स्थित्वा भूयोऽपि राजसेवार्थमागच्छत् । अभ्रंकपकूटकोटिजटिलितां वमग (?) सा[3]भ्यर्थनया परिहृता (?) केशतनूकरणोद्यमम्, आतपनिवारणायेवातिवहलनीलकान्तिभिर्दूरतरमुच्छ्रि[2]तैस्तरुभिर्विधृतनीलातपत्रमिव[1] विभाव्यमानम्, आः कथं मयि जीवत्यप्ययमस्मद्वर्ग्यपक्षच्छेदकारी कार्म्मुकं बिभर्तीति विचिन्त्यातिविचित्ररत्नप्रभाव्यतिकरमिषेण स तत[5]....च्छिद्य चापमुद्वहन्तमिवोपलक्ष्यमाणम्, उन्मदकरिगण्डकण्डूयनोत्कषणविदलितजरठसल्लकीत्वचा स्वैरमितस्ततः प्रसरता प[6][F.133.B]रिमलेन सुरभितदिगन्तम्, समदककरकामिनीदस्यमानकठककफलत्वक्तडवारवाचालितगभीरकुञ्जकुहरम्, अत्युन्नतशिखरकोटिसंसक्तशशधरबिम्बतया रजनिच्छत्रधारिकयोत्क्षिप्यमाणधवलातपत्रमिवोपलक्ष्यमाणम्, अतिबहलनीलयोत्तुङ्गया क्रमुकतरुखण्डप[2]रंपरया पुरःप्रधावमानसिकिरीसहस्रमिव संभाव्यमानम्, अभिनवप्रियङ्गुश्यामयोन्नतपयोधरया अधिकमुल्लसदिनमणिमेख[3]लया शशधराभिरामवदनया प्रियतम एवान्तरिक्षलक्ष्म्या सर्वाङ्गमालिङ्ग्यमानम्, अतिकठोरमरिचमञ्जरीजालकोपभोगपटुकण्ठकुह[4]राणां दात्यूहव्यूहानां कुहुकुहारवेण निधुवनक्लान्तशबरसीमन्तिनीनां मन्दमपि मदनमधिकतरमुद्दीपयन्तमधिकमधुरास्वान्दोलन[5]क्रीडा[5]........काकलीगीतिषु, श्लथवितीर्णकर्णतया सावहि-[6][F. 134. A] तोपलक्ष्यमाणमृगकदम्बकम्, शब्दशास्त्रमिव विविधधातुभिरुप[6]......रबहुवनोपचितम्, सर्वतो निपतदतिधवलनिर्झ[1]रसहस्रतयैकतः प्रवृत्तमन्दाकिनीस्रोतसमम[र]गिरिमिवोपहसितावातिकेन्द्रमिव (?) नागरङ्गोपहितश्रियम्, रघुपतिसैन्यमिव नीलनलाभि[2]रामम्, सन्ध्यासमयमिव प्रवृत्तनीलकण्ठम्, व्र[7]तिनमिव समुञ्जमेखलम्, सुकृतिनमिव विधुरविरहितोच्छ्रयम्, विधिमिव विविधविलसितोपहितविस्म[3]यम्, रविकरस्पर्शादुल्लसन्तीभिः स्फटिकमणिशिलाकान्तिभिर्दिवाप्युपजनितज्योत्स्नाशङ्कम्, कनकमयविकटकटककोटिसंसक्तमरुण[4]मणिविभ्रमं बिभ्राणमहर्मरीचिषो मण्डलमुद्वहन्तम्, गृहीताकल्पकमिव

---

१ पुरुषा । २ °मुच्छ्रितै° । ३ विनष्टान्यत्र द्वित्राण्यक्षराणि । ४ °रास्वन्दोलन । ५ विनष्टान्यत्र १२ अक्षराणि । ६ विनष्टान्यत्र ११–१२ अक्षराणि । ७ प्रतिनमिव । ८ °महिमा° ।

मदनबाणासनातिमुक्तकशरनिकरप्रचितसर्वावयवम्, स्निग्धा[5]भिरतिनिविडरागपल्लविताभिः कमनीयवयोभिर्विकचचम्पकच्छायाभिरामाभिः समदनाभिः प्रियतमा-[6] [F. 134. B]भिरिव वनराजिभिरुपगूढम्, आसमुद्रमनिवारितप्रसाराभिरच्छस्फटिकविशदकान्तिभिरनेकमुखम्, निर्गच्छन्तीभिः कीर्तिभिरिव सरिद्भिरभिव्याप्तसकल[1]भुवनतलम्, अतिदूरोच्छ्रितशिखरशेखरेभ्यो निपततां निर्झराणामेकदेशलग्नमतिशुभ्रं फेनपुञ्जमिव शशधरमुद्वहन्तम्, प्रतिनिशमत्युच्चशिख[2]राग्रान्तसंसक्तनक्षत्रतया पवनप्रेखोलनवशादन्योन्यसंघट्टस्फुटितवेणुनिर्गच्छदतुच्छमौक्तिकप्रकरमिवोपलक्ष्यमाणम्, निजविस्तारवैभवे[3]न निखिलामपि विश्वम्भरामवरुध्यैतस्याममान्तमम्बरतलमपि व्याप्तुमिव शिखरसहस्रैः कृतप्रयत्नं विमानमिव चाम्बरशिखरबाहुदण्डैः हरि[4]मिव वनमालयोपगूढम्, कमलयोनिमिवाधःकृतराजहंसम्, राम-रावणप्रधनमिव कपिशतोपरुध्यमानपलाशम्, मातङ्गसहस्रसंकुलमपि द्विजोप[5]सेवितम्, द्विजिह्वशतसंश्रयमपि स्निग्धसरलम्, अतिगुरुमप्यगुरुप्रायम्, सदक्षमप्यसदक्षम्, कान्तारागमयमपि प्रभूतनीरागम्, म्लेच्छजनव्याप्तमपि सदाचा[6]-[F. 135. A]रोपसेवितम्, असितसितशोणमणिकिरणप्रसरच्छलादुदयास्तशैलस्पर्धयेव तिमिरचन्द्रिकासान्ध्यरागान् विविधमणिनिर्म्मितान् वर्णशरानिव सर्वतः[1] सततसाकलयन्तम्, परितः प्रसृताभिरमलेन्द्रनीलमणिकान्तिभिर्वनविहरणक्लान्तानां मुग्धशबरसुन्दरीणां विश्रामार्थिनीनामस्थानेऽपि जनितवह[2]लवंशीवनभ्रमम्, उच्चावचमुत्सर्प्पिणीभिः कनकशिखरद्युतिपरम्पराभिरखिलशैलाधिपत्यपट्टबन्धमिवात्मनो दर्शयन्तम्, दिवसकरशशधरप्रभृ[3]तीनामपि तेजस्विनां पादोपसर्प्पणवितीर्णोदयतयात्यन्तविलक्षणं क्षितिधरत्वमात्मनः प्रकटयन्तम्, उल्लसन्मकरलाञ्छनामलकण्ठवलयोप[4]शोभिनीमुच्चैःस्तननाभिरम्यां प्रणयिनीमिव मेकलकन्यकामुत्संगेन बिभ्राणम्, सायंसमयमिवात्यन्तवर्धिष्णुच्छायम्, एतत्कथाकारमिव विराजि[5]तपरमारावनीपवंशम्, रत्नद्वीपमिव प्रकाशितसकलभुवनम्, प्रबलपवनतरलितपयोभिरुभयतो निपतद्भिर्निर्झरशतैः प्रचलद्भिः पक्षच्छेदै[3]-[F. 135. B]रिव त्रिदशपतितर्ज्जनाय दिवमिवोत्पतन्तम्, विकचनिर्चुलमञ्जरीविरचितावतं ❀[1].... . . ..[1] लितकेशपाशाभिरतिमुक्तककलिकाकल्पितमुक्ताफलाभिर्वन ❀ ....[2] सुन्दरीभिरध्यास्यमानसहकारतरुगहनकुञ्जम्, सद्यः समुद्गत ❀... . . .[3] निपतन्निर्झरशीकरासारशिशिरितेषु विकचकेशरपरागपांसु ❀....... .. ..[4] सेवकैरिव सततसन्निहितैः करिकुलैरु ❀.... ....[5][F. 136 A] वाशेषसुखसम्पदां मन्दिरमुपभोगानामखिलकुलाचलैकबन्धुं ❀..............[1] गरे प्रख्याता ढोण्ढाभिधाना कुट्टनी प्रतिवसति। तया च मामये ❀......[2] मभूमिरतिविदग्धा

१ °दूरोच्छृत°। २ °तलवपि°। ३ °प्रवन°। ४ पसृता°। ५ क्लन्तानां। ६ कण्ठु°। ७ °सेतैः। ८ °निचुल°। ❀१ १३६ अंकाकितस्य पत्रस्य पूर्वार्ध एव प्राप्तः।

सुभगा लब्धिप्रधाना मलयसुन्दरीनामा दुहिता *.........[3] मागच्छत् । मलयसुन्दर्यास्तु राजकुलं गताया राजसेवया महत् *..............[4] मवलोक्य कथमेनमतिवाहयिष्यामीत्यचिन्तयत् । ततो *.... ....[5] [F 136. B] यद्यप्यतीव सुभगा भवन्तस्तथा किमहं भवता परिहासस्थानम् ? । किमहमियद्दूरे जाता येन भवादृशामप्युपहासभूमिर्यदात्मानं स्ववल्लभया करजै[1]र्विपाटयितुमिवायाता इत्यभिधाय खोंगलगं कृत्वा शयितुमारेभे । स च मन्मथेनोन्मथ्यमानः कथंकथमपि तां क्षपां क्षपितवान्[2] । नातिप्रभातायां रजन्यामुत्थाय किंचिद्विलक्षः परिधाय वाससी गन्तुकामो यावदालोकयति तावत् तया प्रथमोत्थितया निजभगिनीतनयं ला[3]ल्यमानमपश्यत् । ततस्तामभ्यधात्–'कस्यायं दारकः ?' इति । ततस्तया खोरायमाणया 'मदीयोऽयम्' इत्यभ्यधायि । यदैव मदीयोऽयमित्येतद्वचस्त[4]स्य श्रुतिपथमगात् तदैव तां पातयित्वा व्याघ्र इव ललाटे नासिकायामुरसि कपोलयोर्बाह्वोर्जंघयोः पृष्ठे करजैरपाटयत् केशां[5]श्च बहून् लुञ्च्य गतवान् । दासीभिस्तं वृत्तान्तमाकर्ण्य प्रधाविता ढोण्ढा । तां चातिप्रसिद्धार्घवित्तिकां राजप्रसादवित्तिकां च तथा[6]–[F.137. A] विडम्बितामालोक्योन्मुक्तकेशी कुट्टनी पूत्कर्तुमारेभे । मलयसुन्दर्यपि प्रावरणेनात्मानं प्रावृत्य परिहृतबालका खट्वायां निपत्यावतस्थे । कुट्टनी[1] तु तदीयान् लुञ्चितान् केशानादाय रुदती पूत्कुर्वाणा चास्थानगतस्य राज्ञो निवेदयितुमयासीत् । ततोऽतिकुपितेन राज्ञा अभ्यधायि–'ढोण्ढे ! [2]त्वं प्रत्यभिजानासि कोऽसौ कस्य इति ?' ततो ढोण्ढयाऽभ्यधायि–'देव रात्रावागच्छन्तो गच्छन्तश्च कियन्तः प्रत्यभिज्ञायन्त' इति । इत्यभिहितेऽभ्यधायि रा[8]ज्ञा–'उच्यतां दण्डपाशिकः, कस्तत्र रजन्यामुषित ?' इति । तत आस्थानगतेन प्रतापसिंहेनोत्थाय विज्ञप्तम्–'देव ! अहं तत्र सुप्तः, परं मलयसुन्दर्यैवा[4]त्राहूयताम्, तत्समक्षमभिधीयमानं यतो नासत्यतामवगाहते ।' ततो द्विस्त्रिराहूता मलयसुन्दरी प्रावरणावृतशरीरा लज्जावनतमुखी तामास्था[5]नभूमिमाजगाम । आगतायां च तस्यां प्रतापसिंहेनाभ्यधायि–'यदैवाहमेतदीये [गृहे ?] गतस्तदैव प्रथमदर्शनानन्तरमेव सा काचिदावयोश्चक्षुः[6]–[F. 137. B] प्रीतिरुत्पन्ना या वक्तुमपि न शक्यते । प्रेम्णो हि[10]............पार्यते । तथा च प्रथ ... ...[1] परामृश्य वल्लभया करजैर्विपाटितमङ्गं किमिति... ....त इत्यहमनेकप्रकारमुपालब्धोऽयुक्तमे............[2]पि दत्तानि । नखदशनपदान्यन्यदत्तानीति श.......यमपि न गणयन्ति । इदृशी प्रेम्णो गति.......... तोऽहं गन्तु[3]मिच्छामि तावदेनां दारकं लालयन्तीमपश्यम् । ....तदा मदीयो-

---

१ °विपाद्यमिवयितुमायाता । २ लायमान° । ३ इत्यभिधायि । ४ °बालपख° । ५ तदीयानु । ६ लुञ्चीतां । ७ °सायामीत् । ८ कियत । ९ °यत । १० -१२८ अङ्काङ्कितस्य पत्रस्य त्रुटितत्वादिमान्यत्र वाक्यानि परिपठ्यन्ते ।

ऽयमित्यनयाभ्यर्थयाथि……मया सोढुं न[1] पारितम् । अतिप्रेमवशाद्रोसाण्यप्यनया नख………मया प्रेमवशा[2]त्सर्वमेतत्कृतमिदानीं यद्बुध्यते तद्देवः करोतु ।'…… राज्ञा विशिष्टं पारि[3]-[F. 138. A]तोपिकमस्य प्रादायि । सा तु निखिलस्या…… मताः कथं[1]कथं न विडम्बयन्ति ॥

इति महाराजाधि [राजपरमेश्वरश्रीभोजदेवविरचितायां शृङ्गारमञ्जरीकथायां मलयसुन्दरी (?) कथा] निका एकादशी स[2]माप्ता ।

[द्वादशी पम्मराककथानिका]

न च धूर्तैः सह वृथा वैर…… ……

अस्त्यत्र[3] भुवनतले हस्तिनागपुरं नाम नगरम् । तत्र चा………उदात्तः शूरो धीरः समधिगतकला………रुचिर्नर्म्म[1]शीलः पम्मराको नाम राजा । स कदाचिदा-…………दा सपत्ने बुद्धिकरण्डकाभिधाने बुद्धि · · ….ल वृत्तान्ता[2]नि कौतुहलादा-लोकयितुं बभ्राम । अथैकदा…. …..प्राहिणोत् । स गुल्माभिधानपत्तनमपश्यत्[2] । [F. 138. B] ..[2]…… र्जतः को वा न रंजितः को वा न निस्तुषी[1]. … वास्तां रात्रिं तत्रैवातिवाह्याप्रभातायां[2] …… … अथ प्रबुध्य मकरंदिका यावत्पार्श्वमवलो[3] … …..तः कां दिशं वा गतः स इति । बकुलिकयाभ्य[4] … मित्यभिहिते यावत्प्रच्छदपटमालोक[5] [F. 139. A] ……..दधत् । मकरंदिका तु तदवलोक्य वि[1]………किमत्र बुध्यते[2]………किं क्रियते । ततो लडवकाभिधाना[3]… ……मान्यखेटनगरं गत्वा लावण्यवत्यभि[4]………नि वासांसि च स्नेहात्तस्मै प्रायच्छत्[5] [F. 139. B] यदा च कश्चिन्नायाति तदा तेनैव सह स्वपिति……[3]… तिष्ठतो गतानि बहूनि दिवसानि………[1] सौ वातूलो राजा गतः । कियन्तं काल-मस्माभिरेवैद्………र्वाहयितुं याति । ततस्तैराला …..य प्रहितः । स च क्वाप्य[2]-वधूतेनापि रूपेण तिष्ठति तत्र त्वया सावधानेनान्विष्य चानेतव्यः । ततः स तम-न्विष्य………म । अशृणोच्च यन्मक[3]रंदिकानाम वेश्या पम्मराकसत्तया तिष्ठतीति । तत्र च स यावत्तद्युदन्तं प्रष्टुमुपक्रमते तावत्त………मकरन्दिकया च महता गौर[4]वेण स्नपितो भोजितः परिधापितश्च । पञ्चषाणि दिनानि तत्रैव विश्रामं कारितः । ततः स विदि……[मान्यखे]टं गत्वा लावण्यवत्याः पश्चा[5]दश्वतरीमारूढं तदनुचरतामाश्रितं स्वं स्वामिनमपश्यत् । ततः स्वो………प्रणम्य व्यजिज्ञपत् किमिद[6] [F 140. A]

---

१ °भिवायि । २ १३९ अङ्काङ्कितस्य पत्रस्य त्रुटितत्वात्तस्मिन्निमान्येव वाक्यानि पठ्यन्ते ।
३ १४० पत्रस्य त्रुटितत्वादिमान्येव वाक्यानि पठ्यन्ते ।

सङ्गीकृतं देवेन । सीदन्ति प्रजा भिद्यन्ते राजकार्यसेतवः उत्कण्ठाविसंस्थुलश्चावरोधजनो वर्तते भवद्दर्शन.........श्च प्रकृतयः । तत्क्रियतां प्रसा[1]दः । अनुगृह्यन्तां बुद्धिकरण्डक-प्रभृतयः सचिवाः । ततस्तदाकर्ण्य सविस्मयं ससंभ्रमं लावण्यवती पृष्ठ .... 'अये किमेतदित्यभिहि[2]तम्' । विहस्य सोऽब्रवीत्–'असत्योऽयं वटुर्मामप्रत्यभिजानन्नेवं ब्रवीति ।' ततः सुमतिर्विहस्यावोचत् कि..........णात्मानं गोपयति । ततो[3] लावण्य-वत्यपि वेगसर्याः समुत्तीर्याञ्जलिं बध्वा देव...... .. . [आग]म्यतामित्यभिधाय स्वगृहानं-नैषी ... .पोपचारैरुपचर्यातिगौ[4]रवेण तद्दिनमत्यवाहयत् । अथ स तेन सुमतिना ....स्वदेशं प्रति नेतुमारेभे । पम[राक] [लाव]ण्यवत्या सादरं सस्नेहं[5] च विहितपरि..........वहु रत्ना[दि]वित्तजातं वितीर्य्य सुमति..........संप्रस्थितः सुमतिना[6]- [F. 140. B]स्यधायि–'देव वत्सगुल्मे[1] मकरन्दिका नाम वेश्या सा मया आगच्छता दृष्टा । तया च देवकीयोऽयमिति ज्ञात्वा मम गौरवातिशयो व्यधायि । सा च यतः प्रभृति[1] देवेन सह संगता ततः प्रभृति परिहृतापरपुरुषा मदनदहनेन्धनता-मुपगता सरसापि क्लिश्यन्ती घनस्येवोन्नतस्य देवस्य मार्ग्गमुद्वीक्ष्यमाणा[2] मयूरीवोद्ग्रीवा गमयति दिनानि क्षपयति क्षपास्तन्ममोपरि प्रसादं विधाय तन्मध्येनावश्यं देवेन गन्त-व्यम् । मया च सह तया कर्पूरिका नाम निजा[3]नुचरी प्रहिता । सा च देवस्य तदीयां विज्ञप्तिं विधास्यति । तां च पश्यतु देवः' इत्युक्ते तदनुतस्तामाहूयादर्शयत् । सा तु सविनयमागत्य राजानमि[4]ति व्यजिज्ञपत्–'देवो यतः प्रभृति तां परित्यज्य न ज्ञायते क्व गतस्ततप्रभृति तस्या विजृम्भितं जृम्भिकाभिः, विहसितं सितेन, उत्कण्ठितमु-त्कण्ठया, रह[5]कायितं रहक्केण, रणरणकायितं रणरणकेन, उद्वेल्लितं तल्लूद्वेल्लितैः, निश्वः-सितं निःश्वसितैः, उन्माथायितमुन्माथेन, रोमाञ्चितं रोमाञ्चेन[6] [F 141. A]अरतीयितम[3]-रत्या, हुंकृतमलीकहुंकृतैः, प्रलपितं प्रलापैः, उत्कम्पितमुत्कम्पितेन, अलसायितमालस्येन, जडितं जडतया, उद्भ्रान्तं विभ्रमैः, संभ्रान्तं सम्भ्र[1]मेण, चिन्ताकुलितायितं चिन्तया, विकृतं विकारैः, आकूतायितमाकूतेन, रेभितं रेभकेण, लज्जितं लज्जितैः, अपत्रपित[म]-पत्रपितेन, ग्रहिका[2]यितं ग्रहिकतया, ग्रहगृहीतायितं ग्रहेण, उन्मत्तायितमुन्मत्ततया, उन्मादायितमुन्मादेन, उच्छृङ्खलायितमुच्छृङ्खलतया, अनुरक्तायितम[3]नुरागेण, खेदा-यितं खेदैः, असुखायितमसुखितया, आर्तीयितमार्त्या, दुःखायितं दुखैः, सन्तपायितं सन्तापेन, तथापि रमणीयायि[4]तं रमणीयतया, कमनीयायितं कमनीयतया, शोभा-यितं शोभया, उल्लिखितमुल्लेखेन, उल्लसितं लावण्येन, रूपातिशयायितं रूपातिश[5]-येन, मनोहरायितं मनोहरतया, चमत्कारायितं चमत्कृतैः । तथापि चन्द्रलेखेव कृशापि कमनीया, लवलीलतेव पाण्डुताकलिताप्य[6]–[F. 141. B]नुपमच्छायावाहिनी, शून्यहृद-

१ °गुल्म । २ °मुदीक्ष्यमाणा । ३ अरिती ।

याप्यशून्या मन्मथेन, म्लानिमागताऽप्यनुपमकान्तिमती, वियोगिन्यपि हृदयमसुञ्चतापि तेन (त्वया ?) योगिनी,[1] ग्लानिमागताऽप्युज्जीवनी मन्मथस्य, कृशापि लावण्यपरिपोषिणी, अलंकारोज्झिताऽप्यलंकरणं मनोभवस्य, सन्तापकलिताऽपि दृक्तापहारि[2]णी, मनोभवोद्भ्रान्ताऽपि विभ्रमैकायतनम्, लासिका विलासानाम्, आयतनं विभ्रमाणाम्, रतिः शृङ्गारस्य, संकेतस्थानं हृदयहारितायाः, निवासो[3] रूपश्रियः, सदनमसादृश्यस्य, संप्रति च तस्या निर्दय किं ब्रवीमि ? दुःखमपि दुःखगृहीतम्, आर्तिरप्यार्तिमुद्वहति, खेदोऽपि खिद्यते,[4] उन्माथोऽप्युन्मथ्यते, असुखमप्यसुखस्य विषयतामापन्नम्, खेदोऽपि खिद्यते, मूर्च्छापि मूर्च्छति, आतङ्कोऽप्यातङ्कमुद्वहति, सन्तापोऽपि सन्तप्यते[5], श्वसितमपि निःश्वसिति, उत्कम्पोऽप्युत्कम्प्यते, उत्कण्ठाप्युत्कण्ठयते, रणरणकोऽपि रणरणकमाकलयति, तल्लुद्दे[6]-[F. 142. A]ल्लिरप्युद्वेल्लति, रहक्कोऽपि रहक्कितः, रेभकोऽपि रेभकाक्रान्तः, विरहोऽपि विरहितः। तथाप्यहं किमपि न ब्रवीमि। इदं तु जाने त्वद्रूपनिरू[1]पणैकरसिकं चक्षुः, त्वद्गुणाकर्णनदोहदिनी श्रुतिः, त्वन्नामगर्भाः सर्वेऽप्यालापाः, त्वत्प्राप्तिप्रत्याशैकबन्धनं चेतः, त्वत्संगमोत्कण्ठितोत्कण्ठु[2]लता, त्वत्प्रतिबिम्बचुम्बिता दिशः, त्वन्मयं भुवनम्, त्वदङ्गसङ्गमोत्कण्ठितान्यङ्गकानि। अन्यच्च नलिनीदलेषु सन्तापः, बन्धुवर्गे निरपत्रपता[3], सखीजने कार्श्यम्, परिजने चिन्ता, यद्यत्पुरास्वीकृतं तत् तन्निखिलमपि विभज्य केवलं श्वसितमेव स्वीकृतम्, तथाप्यतिप्रणयो मां मुखरयति[4]। त्वमेवास्याः प्रियोऽसीति वैशिकोक्तिः। साप्यतिशयकमनीयेति प्रलोपनम्। त्वमतिसुभग इति प्रत्यक्षस्तुतिः, त्वमेवैको रूपवानिति[5] पुनरुक्तम्, त्वं विदग्ध इति स्वरूपाधिगमनासंवः, सापि तवैवोचितेति स्वस्वामिनीप्रशंसा, अद्या[6] [F. 142. B]

[अत्रादर्शे १४३ अङ्काङ्कितं पत्रं विनष्टम्]

भवान् दूरत एव पूत्कुर्वन्नायातः, तत् कथं प्रतिभेदभयाद् गृह्णाति। यद्येवं निभृतं ददासि तत् किमिति नागृह्णाति तदर्प्यताम्' इत्युक्ते कलहंसको निभृ[1]तमेव ग्रहणकं समर्प्य राज्ञो न्यवेदयत्। राजा तु रजनीमुखे व्यतीते सुमतिसहायो गृहीतविशिष्टतरताम्बूलाद्युपचारेण कलहंसकेनानु[2]गम्यमानो मकरन्दिकाया गृहमगात्। ततः शय्यायामुपविश्य क्षणं स्थित्वा सुमतिमाह—'माधव ! गन्तव्यमस्माभिः' इत्यभिहिते माधवः प्राह[3]—'श्रीधर ! यद् भवते रोचते तत् क्रियताम्।' तत उत्तिष्ठन्तं बलात् तं मकरन्दिका व्यधारयत्। 'किमिति भवन्तः सांप्रतमेवायाताः प्रस्थिताश्च' इति मकर[4]न्दिकयोक्ते माधवेनाभ्यधायि—'साधु मकरन्दिका भणति, किमिति यूयमिदानीमेव प्रस्थिताः।' श्रीधरेणोक्तम्—'न यात्यस्याः पार्श्वेऽस्माभिः[5] शयितुम्। ततोऽस्माभिरिदानीमेवागच्छद्भिरेतत्प्रातिवेशिनीगृहे एतदाकर्णितं यदस्याः कश्चित् पद्मराकाभिधानोऽत्यन्त-

---

१ °पोषणी। २ °त्कण्ठि तो कुण्डुलता। ३ सेयमो। ४ प्रलोपनम्। ५ °कया।

मभिरुचितः[6] [F. 144 A] तदनया रुचितघ्रष्टिकया सह न याति शयितुम् । भवता तु ग्रहणकमस्या एव समर्प्य समागन्तव्यम्' इत्यभिहिते मकरन्दिकयाऽभ्यधायि–'यथा पमराकस्य मातरमहं म्लेच्छानां गर्दभानां च प्रयच्छामि प्रतिवेशिन्यश्च एवंविधा एव भवन्ति, एतद्वचसः प्रत्येतुं भवतां किं बुध्यते' इत्यभिहिते[2] विहस्य पमराकेणोक्तम् यत्–'सुमतेर्मातरं म्लेच्छानां गर्दभानां प्रयच्छ । अहं तु भवदीयचेष्टितानां विदितस्वरूप एव । किमत्र मन्मात्रा विहितम् । [3]यत् किंचित् कर्तव्यं तत् सुमतिमातुरेव क्रियताम्' इत्यभिधाय अधिगतक्षितितलचेष्टितः स्वदेशं प्रति जगाम ।

तत् पुत्रि !, विदग्धे पाखण्डमेव न क[1]र्तव्यम्, क्रियते चेद् निर्वाहणीयमेव । अन्यथा क्रियमाणेऽस्मिन्नुपहासास्पदैर्भूयत इति ॥

इति महाराजाधिराजपरमेश्वरश्रीभोजदेव[ ]विरचितायां शृङ्गारमञ्जरीकथायां
पमराककथानिका द्वादशी समाप्ता ।

[त्रयोदशी मूलदेवकथानिका]

अन्यच्च–पुत्रि ! रागः सर्वथा रक्षणीयः । स च त्रिधा श्रु[6] -[F 144. B] तिरागः, दृष्टिरागः संभोगजन्मा च । त्रयोऽप्येते दूरतः परिहरणीयाः । यस्मादेतैः कुलस्त्रियोऽपि विडम्ब्यमाना दृष्टाः । तथा हि दूरे दृ[1]ष्टिरागः; श्रुतिरागः विषमाशीविषमिव तदितिवृत्तं कौतुकात् कथ्यमानमाकर्ण्यतु भवती ।

अस्त्यवन्तिषु श्रीमदुज्जयनी नाम[2] नगरी । तस्यामत्यद्भुतप्रख्यातचरितो निजभुजविक्रमावाप्तचक्रवर्तिपदः क्षितिपतिर्विक्रमादित्यो नाम । अस्ति च तत्र मूलदेवो[3] नाम धूर्तः । स च प्रेमैकपात्रमतिविदग्धः समधिगतनिखिलपाषण्डः सकलकलाकुशलः[4] । दमयन् दक्षान्, वञ्चयन् विदग्धान्, प्रतारयंश्चतुरान्, नर्तयन् कितवान्, आत्मनः श्रि[5]यमनन्यसाधारणामवर्धयत् । स्त्रीचेष्टितेष्वतिशङ्कमानो न च कथमप्यात्मा[6] [F 145 A] परिणीतवान् । अथैकदा–'किमिति न परिणीयते भवता ?' इति वारंवारमभियुज्यमानो विक्रमा[1]र्कनृपतिना मूलदेवोऽभ्यधायि–'देव, स्त्रियो ह्यतिदुराराधा दुष्टाशयाः चलस्वभावा रक्षितुम[2]शक्याः क्षणविरागिन्यो नीचानुरागिण्यश्च । स्मृतिशास्त्रेष्वपि श्रूयते यत् किलार्धमिदं शरीरस्य जाये[3]ति तद्दुष्टतायां स्वयमपकृतपाप्मनोऽपि पुंसः[3] पापित्वमामनन्ति । अतोऽहमकृतदारपरिग्रह एव जन्म क्षपयिष्यामि ।' ततो नृपतिरवो[4]चत्–'नैवम्, स्त्रियो हि नाम त्रिवर्गैकसाधनं सुखैकायतनं यशसोऽर्थस्य सन्ततेश्च मूलभूताः । गार्हस्थ्यं हि निखिलाश्रमजीवभूतम्, न चानु[5]त्पादितापत्यः

१ °राग । २ 'मिति° । ३ पुंश । ४ पापित्वमामनन्ति ।

पैतृकादृणान्मुच्यते पुरुष इत्यवश्यं दारपरिग्रहो विधेयः, न चातिशङ्किना भवितव्यम्' इत्यादि बहुधाभिधीयमानः[7] [F.145 B]

[अत्रादर्शे १४६–१४७ अङ्काङ्कितं पत्रयुग्मं विनष्टम्]

दयत्स्वविजितघर्म्मक्लमप्रसरे मलयरजसे मदनकेलिक्लमग्लपितवपुषा विलासिनामतिश्लक्ष्णतया लघुतया च सततमनवरुद्धव्यजनपव[1]नप्रसरेषु भोग्यतामायात्सु सितदुकूलेषु, क्रीडातडागिकानामनुकूलीरलेखसच्छिन्नीदलान्तरालच्छायामाश्रित्य बन्धुरितकन्धरमन्योन्यकण्डूयन[2]सुखान्यनुभूयानुभूय मध्यन्दिनतापतन्द्रीमतिवाहयत्सु चक्रावकमिथुनेषु, तीव्रतरतरणितापभयादुपरितनसुमनसामुत्सृज्यापि मकर[3]न्दपानमन्तर्लताभवनान्याश्रयत्सु मधुकरद्वन्द्वेषु, प्रमदवनदीर्घिकासलिलविहृतिभिः शिशिरतनुलतासु निर्म्मोकशुचिना तनुतरेण मृगमद[4]रसचित्रितेन च वाससा परिक्षिप्तजघनस्तनभरासु, दलितपाटलप्रसवसंवलिताभिर्विचकिलस्रग्भिराकलितकेशपाशासु, मसृणघनसाररे[5]णुसंवर्ग्गणद्विगुणसुरभिणाऽच्छाच्छेन मलयरजसेनाश्लिष्टकुचतटासु, प्रियतमानभिसरन्तीषु मध्यन्दिनाभिसारिकासु,[6] [F. 148. A] निविडोन्मिषदूष्मसन्तप्तककुभा ग्रीष्मेण समन्ततो निरुद्धप्रसारभयान्निलीन इव धारागृहेषु, आश्रित इव सुभ्रुवां स्तनभरेषु, प्रविष्ट इव क्रीडाक[1]मलिनीनां दलप्रच्छायेषु, पुञ्जीभूय स्थित इवोपवनक्षितिरुहामधःपरिसरेषु, कृतावास इव कदलीखण्डमण्डपाभ्यन्तरेषु, प्राप्तस्थितिरिव[2]सद्यःस्नातोत्थितनितम्बिनीचिहुरभारेषु, निलीन इवातिबहलपत्रश्यामलेषु तालीवनेषु, निर्म्मथितदवथाववनिञ्झे शीतलिम्नि दरदलितम[3]ल्लिकामुकुलमालिकार्चितचिकुरनिकराभिरामे, तुहिनकरकान्तदन्तपत्रालङ्कृतकश्रवणपाशोपशोभिन्युन्मार्जितदशनद्युतिस्तबकि[4]ताधरे, अतिविमलस्थूलमुक्ताफलमालिकावलयितमलयरजसाश्लिष्टस्तनभरभुवि, स्वच्छसितदुकूलच्छन्नवपुषि, मुषितहरिणलाञ्छनच्छवा[5]वतिक्रमणीये कामपि श्रियमाश्रयति श्यामलानामश्यामले नेपथ्यविभवे, समन्ताद् दन्तिमुखोद्गीर्ण्णाभिरम्भसो[6] [F. 148. B] धाराभिरासिच्यमानमरुवकव्यतिकरितदमनकामोदसुरभितदिगन्तासु सहकारतरुगहनभुवि मध्यन्दिनतापक्लान्तिमपनेतुं विलासिमि[1]थुनैरध्यास्यमानासु सेचनकुटीषु, दिवसकरसन्तापोपजायमानोष्मणां भवनानामन्तर्निवासमुत्सृज्य मलयरजसोन्मार्जितस्फटिक[2]कुट्टिमानि सौधोत्सङ्गतलानि प्रतिनिशमध्यासमानेषु विलासिमिथुनेषु, विकचविचकिलस्रग्भिरारचितभित्तीनि कालागुरुधूपधूमश्या[3]मलीक्रियमाणोपरितनवितानकानि विधाय सज्जान्यात्मनो वासभवनानि, कालातिक्रमात् किमपि किमपि जायमानविरहपा[4]ण्डिमच्छायाहारिणीष्वधिष्ठितचन्द्रशालासु, चन्द्रिकाधिदेवतास्विव प्रतिभवनमिवोपलक्ष्यमाणासु वासकसज्जासु, उत्तप्तकार्तस्वर[5]कान्तिसर्वस्वतस्करीषु कालायसश्यामलान्यलिवलयनिगडानि दुःसहप्रतापेन ग्रीष्मनृपतिना लम्भितासु नवतृणश्यामले[6]-[F.149. A]भ्यो दीर्घदलकोशकोटरेभ्यः शनैः शनैर्निर्गच्छन्तीषु

१ °पवन°। २ °दूगूलेषु। ३ °छायामश्रि°।

कनककेतकीसूचीषु, मधुसमय एव त्रिभुवनविजयव्ययितनिखिलकुसुमसाय[1]कस्य मकरकेतोर्विरहिजनहृदयनिर्दलनपट्टेषु चक्रेष्विव सुरासुरभितशशिमुखीमुखश्वसनस्यानुसारकेषून्निपत्सु केसर[2]प्रसरेषु, अवजिताशेषकुसुमसौरभतया चटुलमधुकरकुलैकनिगडेषु जात्यजाम्बूनदच्छविसोदरच्छदवलयितेषु निखिल[3]जनहृदयैकहरणमोहनमन्त्रेषु मन्मथप्रतापज्वलनेष्विव विरहिणामालोकदुःसहेषु प्रतिवनमुद्भिद्यमानेषु राजचम्पकप्रसूने[4]षु, शनैः शनैरुपवनानि गाहमानस्य मकरध्वजगन्धसिन्धुरस्य मदजलासारसौरभभ्रान्तिमुद्वहत्सु सुरभिशीतलामोदेषु स्फुट[5]त्सु निर्भरमतिकठोरेष्वेलाफलेषु, पथिकजनहृदयविदलनोद्यतस्य मदननरपतेर्ग्रीष्मलक्ष्म्या[6] [F. 149. B]

[अत्रादर्शे १५० अङ्काङ्कितं पत्रं विनष्टम्]

....[2]......राजपथे राजकुलं व्रजन्नस्मन्मुखादाकर्णिणतस्तदेव सा मन्मथव्यथोन्माथनिस्सं[1] ....❀ तत्र गमनेन सा वराकी इत्याकर्ण्य विमृश्य दत्तकोऽभ्यधात्— 'किमहं भवत्यै दृष्टो[2] ...... ❀ सा मन्मुखादाकर्ण्य त्वय्यनुरागवत्यासीत्' इत्याकर्ण्य दत्तकः—'आ पापे ! क्व गता[3]. ....❀ निर्वासितवान् । अथ स तस्याः सकाशं गत्वेदमाचचक्षे—'भर्तृदारिके ! मन्मुखात् त्वां जात्यं[4]..............❀ इत्याकर्ण्य जातोद्वेगया जात्यंधया खट्वायां सन्निपत्य तस्थे । अथागतो मूलदेवस्तां तथा[5]............❀ इत्यभिहिता सा प्रत्यवादीत्—'आर्यपुत्र ! यावद्बालिकाऽहमास तावत्किमपि हर्षवि[6][F. 151. A]......तद्यदि भवन्मुखारविन्दावलोकनसुखं नोपलभ्यते तत्किं मम जीवितेन, सर्वथा मया मर्त्तव्यमि[1]..........❀ मरिष्यामीति संबोध्य— 'मूलदेवः साधु भणत्यसाविति चेतसि संप्रधार्य भगवतीं विन्ध्यवासिनीं आराधयि[2]... ....❀ तस्थौ । अथ भगवती तां तदीयां भक्तिं निश्चयं चावगम्य तुष्टाऽभ्यधत—'वत्स मूलदेव ! गच्छ[3]....... ....❀ दरक्रीडा प्रस्तावनीया । तस्यां च प्रवृत्तायां पतितयोः पाशकयोर्यदा दायं प्रक्ष्यसि[4]..........❀ ते कथयिष्यति, विकचकमलदीर्घा दृष्टिश्च भविष्यति' इत्याकर्ण्य प्रीतो मूलदेवः स्व[5]...........❀ स प्रीतहृदयस्तया सह रममाणः सुखमासांचक्रे । पूर्ववच्च राजकुलं व्रजन्ना[6]-[F. 151 B] गतश्च तस्या इङ्गिताकारैः स्वरूपं पर्य्यैक्षत । अथैकदा सा ❀ .[3]... ... .[1] अवादीत्—'भद्र दत्तक ! सा त्वया विना बलवतानुरागेण वा ❀ ....[2] अथ दत्तकस्तामवोचत्—'आः पापे ! जात्यंधया मां प्रतार ❀.... ... .[3] स्वां स्वसौन्दर्यनिर्जितमदनं या न पश्यति सा कमलदलदी ❀.......... ....[4] निर्जितरतिमवलोकयतु कमलदलदीर्घलोचनाम् । ततः सा ❀ . ...[5] त् । स च

१ प्रसवेषु । २ १५१ अङ्काङ्कितस्य पत्रस्य उत्तरार्धं एव प्राप्तः । तस्मिन्निमानि वाक्यानि परिपठ्यन्ते । ३ १५२ अङ्काङ्कितस्य पत्रस्य पूर्वार्धं एव प्राप्तस्तस्मिन्निमानि वाक्यानि परिपठ्यन्ते ।

तत्र गत्वा तदीयरूपातिशय ❀........... .... .[6][F.152. A]मुद्वीक्षमाणः कथंकथमपि वासरमनैषीत्। अथ दुष्टस्त्रीचेष्टितं ❀. . . ... .[1] येव तमःपटलपटिकाकृतावगुण्ठनासु दशस्वपि दिग्वधू ❀ . ...[2] वेलायां च गतवति मूलदेवे प्रदोषे एवासित-कम्बल ❀...... ....[3] वर्त्मा दत्तकस्तां जात्यंधां चेष्टकसंकेतावस्थितामकाम ❀ . ...[4] कयति तावदचिन्तयदहो संप्रत्येव विनष्टेयमिति ❀. . ...[5] तासां दुश्चेष्टितानि अत एव मया परिणयनपराङ्मुख ❀. [6] [F. 152. B] सकलधूर्तचूड...[1]... . . व्यतिकरः संपद्यते.... . ... क्केन शतेन रमते. .[1] प्रतिदिनं शर..... . ..... पनशोपमागतो .. किमयमेव वि.. . . .. [2] न्य भवदुतान्य .. विचिन्त्य प्रतिविपणि प्रतिचत्वरं प्रतिराजपथं प्रतिगृहं चान्विष्यन्नेव धूर्त...... .....[3] चरंश्च यावदालोकयति तावद्राजहस्तिनो हस्तिपको गाढप्रौढदृढ ......बन्धो भोगप्रधानोऽन्नायव्यय ....सवलोक्य चिन्तितवान्[4] 'अवश्यमनेन सह कस्य चेदीश्वरस्य स्त्रिया जातव्यभिचारया भवितव्यम्' इति विचिन्त्य प्रावृतकम्बलः स्वापच्छलान्निपत्यावतस्थे। अ[5]थार्द्धरात्रसमये यावत्पश्यति तावद्विक्रमार्कनृपतेर्दयिता चेल्लमहादेवी अनुचर्या विविधभोज्यपरिपूर्णभाजनव्यग्रकरया गृही[6]–[F.153. A]त-शीतलसलिलकरकया स्वीकृतताम्बूलस्थगिकयानुगम्यमाना तमभिसस[र्प] गत-मात्रा च तां द्विगुणीकृतया करिवरत्रया सरोपमाच्छे[1]द्याच्छेद्येदमभ्यधात्–'आः पापे! दासिपुत्रि, किमित्येतावत्कालविलम्बः कृतः' इत्यभिहिता सा तमनुनयन्त्यावभाषे– 'छलं विना कथं ममागम[2]नावकाशः? तन्मयि मा वृथैव कोपं कृथाः। उपविश, भुज्यताम्' इत्यभिधाय तस्याग्रतो भोजनं निधाय तं सादरमभोजयत्। हस्तिपकस्तु भुक्त्वा[3] गृहीतताम्बूल. .. .. मनुबभूव। मूलदेवस्तु तं व्यतिकरमालोक्याचिन्तयत्– 'भवतु मनाग्मन्दीकृत . . . . दो यदेवंविधेष्वपि राज[4]गृहेष्वेवंवि . ... नि। भवत्वन्यदप्यन्वेषयामि। ततः प्रातरवधूतरूपतया निखिलमपि .. [5]नमिव कु ... ...पुनर्दमयन्त्यवाप्ता... .... . प्रभवेण यश . ...[6] [F. 153. B]

[अत्रादर्शे १५४ अङ्काङ्कितं पत्रं विनष्टम्]

यौवनतरोः....[3] ... रक्षार्थमारचिताभिस्तिसृभिः परिखाभिरिव राजिभि ... लताभ्यामिव निसर्गकोमलाभ्यां उद्भासमानाम् मरकतमणिमालिकावृतेन स्मरनिधान-कुम्भेनेवोरगराजरक्षितेनातिपृथुलेन स्तनयुगलेन भ्राजमानाम्, सरोमालिकालङ्कारेण क्षिति-मिव मध्यदेशेनाङ्कृताम्, मदनकितवस्य दूरोदरक्रीडाफलकेनेव निपतिताखिलाक्षेण नितम्ब-फलकेनोल्लासमानाम्, मदनकार्मुककरभकवयस्योरुयुगलेन श्रियमाकलयन्तीम्, लावण्य-सरसीरक्तोत्पलाभ्यामिव चरणाभ्यां शोभमानाम्, त्रिभुवनविजयार्जितां वैजयन्तीमिव

१ १५३ तमस्य पत्रस्य त्रुटितत्वान्निमान्येव वाक्यानि परिपठ्यन्ते। २ °चिंततवत्। ३ १५५ तमस्य पत्रस्य प्रतिकृतिरनन्तरं प्राप्ता। तस्यां पंक्तिसंख्या नांकिता भवति।

मकरकेतोर्वशीकरणविद्याधिदेवतामिव मूर्त्तिमतीम्, अनन्यसाधारणस[F. 155. A] कलाव-यवसौन्दर्यमनुपमरूपलावण्यां षोडशवर्षदेशीयामकरोत्। यच्च तन्मद्यमांसादिकमानीतं तन्नया सहोपभुज्य प्रेमानुरूपं रतिसुखमनुबभूव। 'अथ खट्वाङ्गं मम कुम्भकारगृहं विस्मृतम्' इत्यभिधाय शिवतडागे महां च सन्ध्यां विधित्सुर्निर्जगाम। तां चावोचत्—'यावदहमागच्छामि तावत् त्वयाऽत्रैव स्थातव्यम्।' अथ तस्मिन् गते साऽपि विश्रम्भमुत्पाद्य पूर्वमेव तत्सकाशाद्गृहीतविद्यामण्डलमावर्त्य तथैव स्वहृदयादङ्गुष्ठप्रमाणं दिव्यपुरुषमेकमुज्जगाल। तं च कमण्डलुवारिणाऽभिषिच्यानुपमरूपलावण्ययौवनोपेतं विधायोत्पन्नशतगुणप्रीतिः प्रीत्यनुरूपं तेन सह रतिसुखमनुबभूव। अनुभूय च तदागमन [समयमा-] कलय्यानागतमेव तं पुरुषं लघूकृत्य निजगाल। महाव्रतिकस्त्वागत्य तां लघूकृत्य न्यगिलत्। मूलदेव . . . . . . एवालोक्य विस्मितमनाः स्वगृहमग [F. 155. B]

[अत्रादर्शे १५६ अङ्काङ्कितं पत्रं विनष्टम्]

राजा तु तदवलोक्यातिविस्मितो मूलदेवमावभाषे—'मूलदेव! किमेतदिति?, महदद्भुतमेतदावेदनेनापनय नः कुतूहलम्।' मूलदेवस्तु बद्धाञ्जलिर्व्य[जि](1)ज्ञपत्—'देव! यद्यभयं तदा विज्ञाप्यते।' 'देवेन पुनर्नापराद्धव्यम्' इत्यभिधाय महादेवीमभ्यधात्—'देवि! हृदयवल्लभेन विना भोजनं न स्वदते। तदा[हू](2)यतां वठरकनामा राजहस्तिनो हस्तिपकः।' राजा तु विस्मितस्तमुवाच—'मूलदेव! किमेतत्?' मूलदेवः प्राह—'उद्धाट्याङ्गं विलोकयतु दे[व्या](3) अस्याः।' राजा तथा कृत्वा यावदालोकयति तावद् द्विगुणतरनाटिकाघातास्फुटितानपश्यत्। आत्मनश्च द्वितीयासने समुपवेश्य जात्यान्धा[म](4)वोचत्—'त्वमपि हृदयवल्लभं वणिग्दत्तकमाकारय' इत्यभिधाय पुनर्व्यजिज्ञपत्—'देव! देवकीयः प्रसादोऽयं यदहं परिणायितो देवेन। तदेवं [विधा](5)न्यासां चेष्टितानि विज्ञाय कथमपि परिणयनं नाङ्गीकृतवान्। अङ्गीकृता देवकीयादेशादियं जात्यन्धा। तत्राप्येवंविधा परिणति(6)-[F. 157. A]रेताः पापीयस्यो दुराचाराः, क्व आसां विश्वासमायाति। न हि देवस्य सदृशो नृपतिर्नापि मच्छदृशो धूर्तचूडामणिर्नापि कपालशिखेन सदृ[शो मं](1)त्रवादी च। एतानप्येता वञ्चयन्ति, इतरेषु तु वराकेषु प्राणिमात्रेषु का गणना?' ततो राजा हस्तिपकं निजग्राह, दत्तकं सर्वस्वमदण्डयत्। जात्यन्धां(2) निरवासयत्। चिल्लमहादेवीं छिन्नकर्णनासिकां विधाय पिण्डोपजीविनीं कारागारे न्यधापयत्।

तत् पुत्रि! आसतां वेश्याः कुचारित्रधनाः, कुलस्त्रि[योऽ](3)पि दृष्टिमात्ररागिण्यः परपुरुषेष्वेवं जीवितवित्तादिनिरपेक्षा व्यवहरन्ति, किं पुनः स्वतन्त्रा वेशवनिताः? तत् पुत्रि! त्रिविधोऽपि रागः(4) सर्वथा परिहरणीयः।

इत्थं पुत्रि !; न कदाचिदप्यभूद् भुवनैकतापने तपन इवास्मत्कुले परवञ्चनाकलङ्कः। तद् भवत्या तथा प्रयतितव्यं[5] यथा न लुण्ठ्यसे विटैः, न नर्त्यसे धूर्तैः, नोपहस्यसे वयस्याभिः, न कदर्थ्यसे कदर्यैः, नोपभुज्यसे भुजं[गैः][6] [F.157. B] न खण्ड्यसे पाषण्डिभिः, न रज्यसे रागिभिः, न धिक्क्रियसे कि ❀ ... ...[1] वितार्य्यन्ते विदग्धाः, भुज्यन्ते महार्थाः, खण्ड्यन्ते पापण्डिनः ❀ . ...[2] कुलकुमुदकौमुदीव भवति।

मधुरमसृणमुग्धस्निग्ध .. ..[3]

प्रतिकलमतिहर्षाद्भारती नृत्यतीव॥ इमां पश्य क्षोणीं वह... ....[4]

गानामीशो पर इव स एनामरचयत्। कथामुर्वीनाथः प्रणत ... .[5]

नवा स्फीता या च प्रकृतिसुभगालङ्कृतिरपि। स उक्तेरुल्लेखो .... [F.158. A][6]

कलितः॥

सिंगारमंजरिं पाविऊण देवी सरस्सई अज्ज।
मयरंदपाणभ ....[1]॥
सिंगारमंजरिं पाविऊण देवीए उअह वाणीए।
सोहग्ग-जस-पडाया .... ॥
........[2]ऊणं जस कहविहु सिंगारमंजरिं उअह।
णियसोह[ग्ग]वडाया....... .... ॥
[सिंगारमंजरिं पावि][3]ऊण वाणीए मणहारा ये वि।
कण्णावयंससोहाभो....... .... ॥
....[4][व]त्सराणां शकद्विषः।
कृतेयं भोजराजेन कथा [शृङ्गारमञ्जरी][5]॥

[इति महाराजाधिराजपरमेश्व]र श्रीभोजदेवविरचिता शृङ्गारमञ्जरीकथा स[माप्ता][6] [F.158. B]॥



१ स्पर°। अन्तिमस्य १५८ अङ्काङ्कितस्य पत्रस्य पूर्वार्ध एव प्रायस्तत्सिन्निमानि वाक्यानि परिपठ्यन्त।

शृङ्गारमञ्जरीकथान्तर्गतविशेषनामानुक्रमणिका ।

* *
*

The

Śṛṅgāramañjarīkathā

of

ŚRĪ BHOJADEVA

TRANSLATION

THE ŚRNGĀRAMAÑJARĪKATHĀ
OF
ŚRĪ BHOJADEVA
(TRANSLATION)
PREFACE

(1) Once upon a time, when springtime was nearly at an end, when the bowers of the Mādhavī creeper had its clusters fully developed with the blooming flowers, when on the bunches of mango blossoms small fruits had thinly sprouted, when the clusters of Madhūka flowers, which steal the beauty of the cheeks of the Hūṇa ladies, had almost fallen down, when the Pātala flowers, which resemble the colour of the lips of the women of Lāṭa which are kissed (lit drunk in) by their lovers, had fully bloomed, when the Malaya breeze brought about inactivity in the dull, when the buds of the Mallikā manifested sparsely like the smiles of the Glory of Summer outgrowing her childhood, when the anxiousness of the wanton women for swinging had lessened (lit had resorted to languor) and their desire for the pleasure of water-sport had increased (lit had taken resort to desirableness), when the spread of perspiration which is non-prickly bristled on the breasts of the lotus-eyed ladies due to the collection of formed drops, when the rays of the Sun, which had not bleached the greenness of fresh grass, were slowly attaining maturity, when the beginning of Summer was gradually setting in, MAHĀRĀJĀDHIRĀJA PARAMEŚVARA ŚRĪ BHOJADEVA, who, in the pleasure garden, was seated on the central seat of the dhārāgṛha which was studded with moonstones, and whose lotus-feet were worshipped by some learned men, a few relations, friends and kings, was courteously requested thus —

"Though you are our ruler yet because of the people you are a good kinsman (SUBANDHU), you are the splendour of Śrī (ŚRĪBHĀSA), you are rich in virtues (GUNĀDHYA) and you have sung the glory of Gods (PRAŚASTAGĪRVĀNA) Therefore, as our minds are deeply desirous, for our delight and knowledge, please tell us a new story"

Being thus told, (he) smilingly said, "Let it be so, but a story that is narrated bears beauty only when it commences with the description of the town and the like And there is no city more distinguished than this one, therefore, this (city) alone will have to be described first And because of the circumstance of my being its ruler I will have to speak about myself which is indeed improper"

Then, by them who had thus heard their king's words, he was again spoken to—"Sire knows that we are not like that. It has been said by all writers on poetics that, 'there is no blame in speaking of one's own merits if (one) records only facts', thus sages like VĀLMĪKI, PARĀŚARA, and VYĀSA and poets like GUṆĀḌHYA, BHĀSA, BHAVABHŪTI and BĀṆA have made known their merits. The narration of virtues one does not possess is a fault but not the narration of one's true merits"

Thus being addressed (by them), (he) spoke to them—"You are not ignorant, therefore if this (narration) seems uncensurable to you then I shall tell you Listen (2) —"

DESCRIPTION OF DHĀRĀ

Here is a city named Dhārā, the one ornament of the whole world, which has by its own wondrous splendour put aside the glory of the city of the gods, which as it were laughs at the single disc of the moon by thousands of moons in the form of the faces of the city dames moving every night in the candraśālās of the high mansions, which, by the mass of the rays arising from the pure crystal mansions brightening the sky and the network of flashing rays issuing forth from the emerald palaces, brings about a friendship of sale and exchange between the naturally opposite darkness and moonlight, which, on every mansion removes as it were the perspiration of the horses of the sun whose bodies are tired due to the fatigue caused by traversing the vast expanse of the sky, by fanning with the fringes of the banners waving in the wind, which is, as it were, the life of the earth, the essence as it were of the world, the summum bonum as it were of the Universe, the place of trust as it were of all wealth, the residence as it were of Grace, the ornament as it were of the world, the resort as it were of the three goals of life (*viz* dharma, artha and kāma), the house of creation of the naturally charming women, the chief resort as it were of loveliness, and the stream of nectar to the eyes of all the people

Wherein, the spreading mass of white lustre of the crystal mansions makes the circle of directions white and blissfully pleasant; wherein, every night, darkness is multiplied by the emerald floors is split up by the floorings of the crystal palaces, is reduced to pieces by the golden roofs of the mansions, is drunk in by the moonlight of the moons in the form of the faces of the ladies of the town, is augmented by columns of smoke of the Aguru incense issuing from the windows, is collected as it were by the gardens is destroyed as it were by the spread of the rays from the tusks of the elephant in the form of victory and is stored up, as it were, in the underground chambers made of sapphire Wherein, every night, on the top of the houses, the rays

of the moon reflected in the floorings made of red precious stones gives rise to the illusion of a grove of water-lilies to the fascinated womenfolk.

(The city) which derides as it were even in the three worlds all the old residences of the town by its continuously flashing lustre of pure crystalline turrets, which (city) to a man who looks longingly at it seems to be a world of palaces only, the Creator's new creation of mansions only, an earth possessed of tanks only, a circle of directions made of gardens only and the vault of the sky made of banners only Wherein it seemed that every night the rays of the moon merged in the crystal floorings, were drunk in by the courtyards studded with emeralds, surpassed the evening clouds (as they were reflected) in the middle of the raised seats of the pavilions of the houses made of red jewels, possessed the lustre of the deer in the crystal windows darkened by the smoke of the Kālāguru incense, and melted in the moonstone channel on the eaves Wherein, everyday, the rays of the sun appeared, like offshoots on the golden pinnacles, like stems on the golden staffs of the banners, like leaves on the flashy ruby mansions, like flowers on the rows of the golden swans inlaid with precious red stones, and like fruits on the balls on the golden tops of the palaces made of shining gold, (3) which (rays) falling on the crystal walls and flashing back become as it were moonlight (rays) even during the day, which being deflected from the ruby floors after coming in contact with it, become, as it were land-lotuses, which falling on the raised seats of the pavilions made of pure pearls and reflecting back become as it were white lotuses, which falling on the candraśālās made of sapphires become as it were blue lotuses, which possess, as it were, the red lustre of the early sun on the floors of the pleasure houses made of corals, which shine refulgently, after reflecting on the golden tops of the mansions, which cool down as it were on the turrets made of emeralds, which become covered as it were by the columns of smoke of Kālāguru, and which, due to the intermingling of the mass of rays of the other colourful jewels on the mansions give rise to thousands of rain-bows on all sides for the protection of the city

Where, every night, the moon is disturbed in his movement when the deer stops moving on hearing the notes of music together with the jingling of the jewelled bangles of the women resorting to the terraces of the high buildings Where the deer in the form of the spot suffers the never-experienced pain of being tied by the ropes in the form of the rays issuing forth from the jewelled armlets on the unsteady hands which are raised in dancing, of these very women Where the grandeur of the monsoon is always present, because the sky is darkened by the mass of dense smoke issuing from the fire of hundreds of sacrifices in which oblations are

offered and . . . Which (city) at some place becomes Brahma-loka being surrounded by rows of learned brāhmanas engaged constantly in religious rites and with the sound of the Khila and Nigamas being read, and all the Purānas, Itihāsas, Śrutis and Smṛtis being related, which (city) at some places gives rise to the illusion of water-lotuses even on ground due to the crystal floors reddened by the alaktaka-dye on the feet of the women intoxicated with youth, where due to the deep sounds . . . due to music continuously going on in every house, and the border regions of the houses darkened by the thick growth of green flowering trees and the mastery of the peacocks in dancing , which (city) guides the movements of the female love-messengers clever in knowing the ways of pleasing the women piqued in love, which at some places becomes a world of Madana, enthusing friends in getting ornaments for the doe-eyed ones . anxious to go to their lovers, which at places becomes the nether regions with the lovers «hooded serpents» enjoying pleasures, and which at places becomes heaven with the winds following light «the Maruts following the Sun»

Where (in the city) the body of the towns-folk, skillful in all transactions, is compassionate like the storm «which holds dust in it», which is free from miseries like the ocean «which dispels the heat of the sun», which is free from all horrors like Rāvana «whose residence was abandoned by Vibhīsana», which had not widowers like the newmoon day «which is without the moon or the sun», which has decked itself with resplendent gold like spring «which is adorned with the pleasing Kāñcana trees», which has obtained union with pure ones like summer «which has heat», which has not seen heavy taxation like the monsoon «when the hot-rayed one, the sun, is not seen», which has a longing for clean clothes like the autumn «when the sky is free from clouds», which is full of greatness like the old season «when snow is equally spread», which is always free from anxiety like the winter «when there is no heat of the sun», which though Mākanda «the root of prosperity», is Aśoka «free from sorrow», which though Sarala «straight-forward» is Arista «secure», which though Sumitrānandana «giving joy to good friends» is Sugrīva «of well built necks», which though Virocana «brilliant» is the immortal God «enjoying pleasure», which though Parameśvara «very rich» is without anger «without anxiety», which though Bhūtanaya «mars» «laying down judicious principles for the people» is not moving crooked «not wicked», and which though full of pearls «free from diseases» is adorned with all the ornaments

(4) Which (city) is encircled by a city wall, unique in form in the three worlds, which is white as snow like the Himālayas «which is white with snow», which hampers the moon (lit lord of the

constellations) like Rāvaṇa (lit the ten-headed one) «who defeated the moon», which obstructs the path of the sun like the Vindhya mountain «which obstructed the sun», whose sides are encircled by the mass of lustre issuing from the variegated jewels, which is ever ready with bows as if for the protection of the city, which has an incurvature like the rainbow, which has four gateways decorated with massive gates which are always crowded with thousands of peoples as if the directions had come there out of curiosity to see the city

Which is surrounded by a moat, in which at places the lotuses were ever kept open by the pairs of Cakravākas constantly together on account of the continuous brightness of the day created by the spreading of the rays of the refulgent topaz embedded on the sides of the high copings, in which, at some places, the night lotuses were forever blooming because of the illusion of night created by the dense darkness of the collection of rays of the emeralds set in the turrets, whose water appeared at some places to be reddened by the kumkum applied to the pot-like breasts of the ladies of the town, on account of its waters being tinged with the rays issuing from the watch towers made of rubies, and which at some places, because of the reflection of the white circular crystal wall within it, looked as if it was Śesa who had come out to see the city out of curiosity

In which (city) there are lakes, with their waters tinged with the pollen of the open Kamala, Kumuda, Kalhāra and Indīvara, which are very pure like the minds of the good people, which are difficult to be measured like the minds of the wicked, which are attractive with the sweet humming of the bees hovering over upright white lotuses, which are fragrant with the sandal-paste washed away from the pot-like breasts of the wanton women of the city sporting in them, whose border regions are darkened by the rows of bees attracted by the fragrance of the Saugandhika flowers, which seemed to be presided over by the maidens of the netherland come out for water sport, on account of the reflection in the crystal slabs of the women of the city who have come for their bath, where every night, the mates of the Cakravākas, languid due to love, look with great longing at their own reflections thinking them to be their lovers, in which, it seemed, due to the fear of the sun, darkness, becoming very small, had taken resort, in the form of bees hidden in the inmost cups of the closed night lotuses, on whose banks resorted moonlight as it were, in the form of rows of geese, possessing the lustre of white lotuses, seating in the shades of the leaves of the land lotuses fearing the oppression of the rays of the sun, which are resorted to by the flocks of the foolish cranes, who being greedy to devour the Śaphara fish seen in the very clear deep waters, frequent-

ly and unsuccessfully swoop down and are cheated by (the fish) which are not caught, which (lakes) taste like nectar «very sweet» though possessed of poison «possessed of water»; which are full of passions «fish» though old «extensive», which are without lotuses though possessed of lotuses «water», they are twice presided over by Śatapatras «by lotuses and hundreds of birds», doubly savanāni «possessed of water and in which savana baths are taken»; twice charming by Kuvalaya «night lotuses and the orb of the earth», twice vitatāni «having rows of birds and extensive», and which (lakes) thus imitate the movements of the mad—at some places laughing as it were by the erect and fully bloomed white lotuses, at some places throwing arrows of side glances with the knitting of eyebrows in the form of blue lotuses seen in between the waves, at some places throwing up dust in the form of drops of water split up by coming into contact with big waves, and at some places jabbering as it were by the great noise produced by the waves striking against the wind on both the sides

(5) In the (city) where there are many enchanting abodes like the pleasure tanks and the Vīravilāsodyāna and others there is a mechanical fountain house which fascinates the minds of the citizens, which (fountain house) because of the reflection of the trees in its walls made of pure precious stones (standing) in the middle of Nandanavana looks as if it has allowed in, and thus protected the very delicate garden trees which have sought refuge due to the fear of the sun, which, out of fear of insulting the great, welcomes the people entering with coolness produced by the fall of thousands of streams spreading all round, (6) which as it were forms masses of clouds by the radiant lustre of the emeralds (set) in the base of the pinnacle, for warding off, even from a distance, the heat of the sun which torments the whole world, which having cut asunder keeps outside under the guise of the leaves of the forest as it were, the fire of agony of the people entering, who are reflected in both the sides of the doors made of dark coloured precious stones, which in the three worlds mocks as it were the creation of the Ancient Creator by the production of the moving mechanical dolls; which is like the palace of Varuna, like the place of assignation of winter, like the home of auspiciousness of the gods of the regions of the Himālayas, like the place of defeat for the summer's heat, like the pleasure-home of the fish-bannered God, like the store-house of sport of the ocean of love, like the place of origin of the rains, like the mansion of creation of the inventions, like the summum bonum of loveliness, like the jewelled mirror of skilfulness, and like the outhouse of pleasures

Which (fountain house), due to its extreme coolness is as if made of camphor powder, constructed with mass of snow, and built

with the digits of the moon, which due to the extreme fragrance of its scented waters (seems) as if created by the perfume of the Bakula flowers, made with powder of the Kakkola fruits, whose surrounding area is as if made by the clove-flowers, and whose streams are as of the juice of Elāphala, which exhibits, as it were, the watery creation of the Creator by thousands of streams flowing everywhere, which is unattainable by the rays of the sun, which admits not misery, which cannot be overpowered by the antidotes of the separated, which cannot be looked at by the fire of separation of the separated lady-lovers, which is the place for cooling even cold; the habitation of happiness even of happiness, and charm even of charm, which seems to sprinkle in the directions, camphor powder due to the spraying of the drops of thousands of streams with its waves rising, striking and breaking in all directions, which seems to strew flakes of snow like moonlight, because of the oozing of the mechanical water dolls made of moonstone, which pours forth streams of sandal paste as it were, as the water mixed with the rays of the white jewels, which has hundreds of flowing streams looking like the fibres of the lotus-stalks broken due to the weight of the full bloomed lotuses, which though made of various precious stones looks as if made of one jewel because the pillars, the tops of the pillars and the human figures carved on the tops of the pillars were mutually well-laid and their joints were firmly fixed, which looks as if it has come out of the earth, and which is artificial yet looks natural

Which (fountain-house) is the abode of good conduct, the root of the creepers in the form of the streams of water, the dwelling of the prosperity of the earth, the pleasure ground of excessive joy, which spreads the Kunkumarasa as it were, by the streams of water and flowing out from the inner cup of the open golden lotuses, (6) which manifests allround pendants . by the continuous and slow flow of streams from the ends of the ruby slabs, producing another . by the clear, big and continuously falling drops of the rising and falling streams of water, making the garden peacocks dance due to the illusion of clouds produced by the darkening directions by the uninterrupted flowing of the streams of water, by the deep and pleasant rumblings produced by the drums beaten by the mechanical dolls, and, the sky being darkened by the lustre of the emeralds, giving rise to streams of water looking like the smoke of the Kālāguru-incense due to their being mixed with the flashing lustre of the dark precious stones, creating, as it were, . . . from the lotuses on the ceiling, from jewelled dolls thousands of bow-strings of Smara ready to conquer the three worlds by the streams of water flowing out from the palms of the mechanical dolls, which is like the disc of the full-moon to the blue

lotuses in the form of the eyes of all the peoples; the sheath for the water missile of Manmatha, the resting place of the group of senses, the mine of pleasures, the abode of delight, and the temple of beauty

In which (fountain-house) the water of the streams is sometimes eaten by the foolish ducks made of white jewels and seated in the midst of the open artificial lotuses under the impression that they are lotus fibres, sometimes it appears to laugh under the guise of the grove of blooming kumudas, sometimes seems to dance with the jewelled mechanical dolls playing the lutes in hands, sometimes it appears to sing by the mechanical pairs of bees made of black precious stones humming inside the buds of open lilies, where at some places, the radiance of the crystal pillars is being sipped by the thirsty garden cakorakas even during day-time due to the illusion of its being moonlight, with their beaks open and their minds anxious, having (streams of water) as thick as the intertwining of two or three lotus fibres oozing out from the corners of the eyes of the winged crocodiles, from the mouth of the peahen looking down, from the pairs of breasts of the jewelled dolls, from the end of the braid of hair of a golden doll just come out after a bath, from the tip of the nails of the jewelled wanton women; , from the hollow of the mouths of a family of monkeys climbing a mechanical tree, from the floorings, from the walls, from the lotuses on the ceiling, from jewelled dolls, from pillars and from the pillar tops, which produces all round as it were (by the rays of the lustre of various jewels) another variegated grove of bamboos for the production of thousands of rainbows, which imitates as it were the monsoon by the darkening of the directions, by the sound produced by the continuous falling of thousands of streams of water, with the splendour of clouds formed by the network of rays uprising from the emerald pillars, and with the beauty of lightening produced by the intermittently flashing rays of rubies, where in the courtyard-tanks and ponds at some places a family of artificial cranes is cheated by the little Śapharikā fish coming in and out, at other (?) the mechanical young ones of tortoise are visible now and then, where at other places, the mermaids do not place their lotus feet seeing with fear the mechanical crocodiles coming out though they are anxious to see, where the mass of rays of the rubies are like the rays of the sun for the blooming of the buds of the day-lotuses on the inner walls; the middle portion of which has jewelled pillars, which supported one another, and which being reflected into each other appeared as if they had collected to carry the burden (of the whole construction), which, because of its charm is seen with unflinching eyes and anxious minds even by the *bhāraputrakas;* which produces wonder even in the minds of the

experts by the triple symphony of song, dance and instrumental music displayed by the mechanical dolls, which laughs under the guise of the blooming white lotuses carved on the walls at the clever onlookers whose minds are dazzled on seeing the curious mechanical contrivances, and, which has on all sides the rivers for pleasure-sports, with their banks muddy with the musk of deer, with the sand in the form of camphor powder, with waters fragrant with pure sandal, and with lotus groves in the form of the rays of rubies mixed with those of emeralds

In the (city) were forests, which due to the constant presence of dense darkness and excessive light were as if presided over by innumerable rays of the sun and darkness, which (forests) were decorated with trees which because of the continuous sprouting of leaves looked as if it was their love that had manifested on seeing the womenfolk of the town, which announced as it were the royal proclamation of victory of the fish-bannered god under the pretext of the sweet humming of the bees, and where, because, the citywomen were moving here and there for collecting flowers, it appeared that the sylvan deities were always in vicinity

Having said this, when the mechanical doll was addressed thus "O Yantraputraka though it is the approved opinion of our assembly still the narration of one's own virtues seems censurable, therefore you may discribe the king now", he (the Yantraputraka), being looked upon with wonderstruck eyes by the friends sitting near by began to speak

DESCRIPTION OF BHOJA, THE RULER OF DHĀRĀ

In that city lives MAHĀRĀJĀDHIRĀJA PARAMEŚVARA ŚRĪ BHOJADEVA, the king of kings, capable of carrying the burden of the world, his footstool is reddened by the mass of rays of the rubies in the rows of crowns of all the bowing kings, the growth of whose creeper in the form of fame is constantly nourished by the sprinkling of water in the form of tears from the eyes of the women of the haughty enemies who are uprooted by his arms,

(8) Who is everyday tortured by women having written with sandal-paste as thick as camphor, on the walls, in the form of high breasts 'O heartless one! are you not afraid of the sin of killing women?', who is the one victorious elephant of Madana uprooting the tree of pride of the proud women, who is the producer of love like Śauri «Visnu, who is the father of Madana», whose body is as beautiful as the refulgence of gold mixed with glow of emeralds, he, whose moonlike nails of the feet reduces the lotus-like hands of the kings, daily and constantly bowing down, to the condition of buds, and which has in them reflected the deer by the

rays of emeralds shining in their crests and having similar complexion; whose sprays of flowers of fame daily shone on the trees in the form of his hands with the leaves in the form of the sword rendered red by the destruction of herds of intoxicated elephants, who clearly manifests the inauspicious beginning (of widow-hood) on the tear-stained cheeks, which are covered with hair, of the wives of the kings killed in battle, he is the leader amongst the valorous, foremost amongst the victorious in battle. he is the one creator who has whitened the three worlds by the tide of fame possessing lustre as white as the waves of the Milky ocean motionless because of the destruction of a great host of enemies come prostrate before him like Rāma, «i e Balarāma who is handsome and who whitened the three worlds by fame as white as the waves of the Milky ocean became motionless because of the crushing of the powerful enemy Pralamba», he is the birthplace of wondrous deeds, among men, he is a lion with dreadful and sharp nails tearing open the temples of the haughty elephants in the form of enemies, he had pillar-like huge hands looking like tying posts for the she-elephant in the form of the inconstant royal prosperity, who punishes the wrong doer like Indra «who destroyed the demon Ahi», who uprooted all the insignificant Kśatriyas and exhibited his knowledge of archery like Bhārgava «who uprooted all the Ksatriyas and manifested the secrets of Dhanurveda», and who is the one house for the creepers of knowledge like Bhrgu

He is the source of Dharma, the resort of truth, the family-house of arts, the field of the right conduct of Kśatriyas, the pleasure garden of the creepers of knowledge, the store house of right conduct, the very life of valour, the residence of pleasures, the mine of compassion, the kinsman of learning, the chief among archers, and foremost among the virtuous;

(9) as the milky ocean is adorned with waves, as the vault of the sky with clusters of stars, as the divine tree with sprays of flowers, as Śesa with a circle of hoods and the lake with the lotus stalks, so is he adorned with countless, joy giving, charming virtues, which are white as Śesa and which are desired by all the people

In the speech of the wise who judge his great intellectual acumen, GURU does not gain such veneration in comparision with him. BHĀRGAVA does not possess such brilliancy, UDDHAVA does not contribute to our joy, CĀNAKYA does not come within the enumeration of the learned, and DHARMAKĪRTI does not find ground among those of keen intellect

In hundredfold ways on the battle field, the Glory of Victory continuously seeks asylum in his sword that possesses the lustre similar to that of a cat's eye-gem, which (sword) is decorated with

a broad blade, gives joy to the earth, increases the wealth of the earth, is as dark as the leaves of the white lotus plant, is unapproachable and is difficult to be plunged into by herds of enemies' elephants like a lake whose waters possess the colour of a cat's eye-gem, which is adorned with big lotuses, in which night lotuses grow, which possess the splendour of blooming blue lotuses, which is dark with the leaves of the lotus plants which is very deep and into which even herds of best elephants cannot bathe

When his valour, born of his unique splendour which glitters like the mass of the rays of rubies, which is unsurpassable even by the sun . and which cannot be conquered by others, became a city wall of the earth as of a single town, the four deep oceans assumed the beauty of a moat His fame, resembling the glitter of the polished teeth of the Dravida women, having the complexion of the petals of open jasmine, became , paste of sandal on the creeper-like bodies of the separated-women, balls of foam on the sea, , the celestial Ganges in the expanse of the sky the stalks of white-lotus in the lakes, crystal slabs on the slopes of the mountains, . , and white cloth in

He, who is the source of brilliant fame as the Himālaya is of the Ganges, the moon is of the moonlight, the laughter of Śiva is of pure whiteness, and as the ocean of milk is of the moon

....

. .. .

.. . .

(10) Having said thus, when the Yantraputraka stopped, the Lord of the Earth himself commenced narrating —

DESCRIPTION OF THE HEROINE OF THE KATHĀ

And of that king there is (a courtesan called ŚṚNGĀRA-MAÑJARĪ). She is the presiding deity of the wealth of beauty that bewitches all people, the one abode of Love, who vanquishes the treasure of beauty of the heavenly damsels by her own beauty, who has a braid of hair quietly hidden behind her like a mass of darkness whose advance in the front has been checked by the refulgence of the ever-shining moon in the form of her face, who holds as it were the white umbrella of facial beauty won by the loveliness of its broad forehead which looks like the digit of the moon on its eighth day, and which conquers the three worlds with its staff in the form on the forehead, who bears two creepers in the form of eyebrows as dark as oily collyrium, slightly bent at the corners due to the (weight) of the fruits in the form of deep love, with the bunch of flowers in the form of glances, and which are continuously resorted to by bees in the form of the eyes of youngmen, (11) who is adorned

with eyes looking like a pair of lotuses with unsteady bees within it; who looks bright with two cheeks resembling the disc of the moon cut into two in order to remove the dark spot; who is charming with a pair of shapely ears as delicate as the Śirīṣa flower and looking like the ropes of the snare of the hunter Madana skillful in catching the deer in the form of the young men, who is beauteous with the bridge of the nose, with its tip a little raised, resembling the staff of the lute of the fish-bannered God, who looks splendid with lips as red as the ripe bimba fruit or coral of the sea of love or a leaf of the creeper of Love; who is charming with the sprout-like neck with three lines, as delicate as the spring of the trees of Love, as sweet in sound as a conch, who has creeper-like arms which by its tenderness mock the lotus plant, on which due to the illusion of its being a lotus-stalk rests (two) hands like (two) open red lotuses with filaments in the form of the rays of the glowing tender nails and which (arms) are attractive because of their well-formed curves and fleshiness, who has a pair of breasts, plump and well formed with the tips a little lowered looking as though they were a couple of pots to store sensual pleasures, who is adorned with a waist which is as difficult to be reached as the knotty thoughts of Mīmāṁsā (which are difficult to understand) which (waist) was not visible though desired to be seen by all being concealed by the plump breasts, which though thin had accepted the three folds, which though delicate had the capacity to bear the weight of the stout breasts, and which though in the middle yet stood foremost among all the charming things, whose waist was decorated by a navel as deep as a lake fit enough for the scented elephants of Madana to enter for merriment, whose abdomen was divided into two by a line of hair affording comparison with the string of the bow of Smara and the line of rut oozing from the elephant of youth, possessing the temples in the form of breasts, who had hips as wide as the jewel slabs of the pleasure mountain looking like a moving place for the elephant in the form of Madana, whose lower portion (of the body) had two thighs resembling two tying-posts of the intoxicated elephants of Madana and which resembled the trunks of the golden plantain placed opposite each other, who looked shapely with thighs which were wellformed and symmetrical, not very straight, graceful and which surpassed the plantain stump in its softness; whose loveliness was augmented by the feet which were like two lotuses offered as gifts by the lake of lotuses, being itself vanquished by the splendour of the moon in the form of her face, whose pair of feet were adorned with a row of well-grown glowing nails as if they were a row of mirrors of Kandarpa to see all the limbs, who was enveloped in lovliness which over-flowed after completely filling in all the limbs, just as she was always surrounded with servants, who was wearing

a pair of emerald earings looking like a pair of wheels of the chariot of Love in the form of her moon-like face, who every day increased the shade of the patra-latā painted on the cheeks as if for affording rest to the eyes of the lovers pained by the anguish of the fever of love caused by the flow of excessive beauty, wearing on her bosom a necklace looking like a clear stream of nectar flowing from the pot-like breasts for the coronation of king Madana, looking like the banner of victory of her own good fortune and bearing resemblance to a slough of the snake in the form of Madana, protecting the pots of the treasure of love in the form of the breasts,

. . . . .

(12) She vanquishes Rati, even the uncensured meet her, she speaks sweetly and nobly, smiles even when laughed at, gives up vulgarity, and is not given to too much sexual pleasures, she pleases others though not in love herself, and comes in contact with the love-lorn, though not attached herself, (on seeing her) even Goddess Śrī, who considered herself to have surpassed the Glory of Beauty by her own beauty, betook to the lotus grove, she seemed to be created by the Lord Creator, a lake of loveliness, full of the sentiment of love, for the elephants of Love to wander about, pleasing due to the blue-lotuses in the form of eyes and blooming day-lotuses in the form of the face, adorned with the lotus plant in the form of the delicate creeper of hands, with a pair of Cakravāka birds in the form of high and plump breasts, possessing a whirl pool in the form of a deep navel and glittering waves in the form of the three folds (on her stomach), she was as if another conquering weapon created by Madana for gaining victory over the three worlds after seeing the uselessness of his own weapons in the strife with Śiva

She is unrepulsive in dress, faultless in local dialects, civilized in talks, distinguished in both kinds of sixtyfour arts, clever in grasping the ideas of KĀMASŪTRA and the like, bold in questioning and answering different kinds of puzzling riddles; alert in eloquence, in lāsya dance, she has attained her mark, she is unrivalled in completing stanzas, well-enlightened in essays and treatises, excellent in composing poetry, foremost in composing gāthās, extremely interested in sports; moderate in drinking, turned away from vices, introspective while considering the purport of poetry, undeceived by clever speech, beyond censure in music, foremost in playing instruments like the drum, great in sacrifice, not very greedy and knowing different ways of playing lute and dancing

It seemed the royal swans adopted graceful movements from her lotus feet, the plantains drew shapeliness, softness and delicacy etc. from her thighs, the mountains drew the expanse from her buttocks, the lakes acquired depth from her navel, the rivers took the beauty of the waves from her abdomen with three folds, Smara

fashioned his bow-string from her beautiful line of hair; the Cakravāka birds learnt keeping close company from her pair of breasts; the lotus plants drew out tenderness from her creeper-like hands, the Aśoka sprouts took loveliness from her lotus-like hands, the conchshells adopted the beauty of three lines from her neck; the clusters of corals drew from her lips the natural excellence of redness, the Kanakaketakī acquired pure brilliance from her cheeks, the doe took unsteadiness from her eyes, the Pundarīka took whiteness from her, the Ketaka leaves took sharpness, the good adopted straight-forwardness, the bees blackness; the moon its curvature from her pair of creeper-like eyebrows, the knots of the string of Smara's bow the beauty of form, the strung bow of Love acquired the beauty of form from her forehead, the plumages of peacocks got the charm to allure mens' mind from her braid of hair; the full-moon drew constant splendour and the charm of bewitching mens' eyes from her face, the cuckoo drew sweetness from her speech, and the beds of salt took salinity «loveliness» from all her limbs.

(13) In not using the following bevy of helps the Lord Creator must have procured some other implements for the creation of her beauty Thus he did not take the mass of hair of the camarī, not the plumages of peacocks, not swarms of bees, not the crescent moon, not slabs of gold, not blooming Indīvaras, not Ketakī leaves covered by bees at a corner, not the graces of doe's eyes, not Pātala flowers, not the beauty of the staff of Madana's lute, not the Bimbī fruits, not the Bandhujīva flowers, not the clusters of corals, not the sparkle of the seeds of the ripe promegranates, not the cooing of the cuckoos, not the notes of the lute, not the beauty of Bandhuka flowers, not the white splendour of blooming Kanaka-campakas, not the knots of the bow-strings of Smara, not sprouts, not conchshells, not lotus plants, not the Śyāmā creeper, not fresh leaves, not red lotuses not pairs of Cakravāka birds, not the temples of elephants, not the waves of the river, not the loveliness of Smara's bow-string, not naves of the wheels of Madana's chariot, not slabs of precious stones, not slabs of gold, not trunks of plaintain, not the teeth of the Lord of elephants, not Kokanadas, not pearls, not the stars in autumn not the gait of the Lord of elephants and not the movements of the royal swans And yet the wonderful Creator created her, a storehouse of wonder Oh! the skill of the Creator in fashioning this supernatural beauty!

She possesses 'lāvanya' «loveliness» yet is not saline «caustic», though common «harlot» is uncommon «unique», she becomes attached to any one near at hand like a crystal doll «which takes the colour of any adjunct placed near it», she loves no family like Draupadī «who loved Nakula», she exhibits fleeting fancy like the rainy season «in which lightning is seen» with whom all desire to sleep

like night «when all wish to sleep», she produces love like the non-fighting Kṛṣṇa «who generates love», she smells sweet by the musk of deer like the land of Nepāla «which is fragrant with the musk of deer», she has a pleasing and sweet voice like the grounds of Udyāna «which have sweet-voiced cuckoos» she is adorned with patrabhanga of Kālāguru like Prāgjyotisa «which has leaves of Kālāguru», and her eyes are intoxicated due to much sleeplessness like a female snake «whose eyes are intoxicated with poison and many young ones»

She looks beautiful with knots of curly hair like the army of Gods which has rounded snares of Varuna, she has beautiful hair like the slopes of Kailāsa which has the city of Alakā, she has a beautiful nose like the favourite folk lore of people which has descriptions of the regions of Nāsik, she speaks charmingly like the forest regions which abound in lovely Tamāla, Panasa and Āra trees, she has a charming lower-lip like the earth which has a fine Śonā mountain; she who shows her cotton string round the loins like the stage where trunks of plaintain are used as decorations, she has long beautiful eyes like the story of Hariścandra in which the one with beautiful eyes was sent away, she has a well shaped neck like the Kiskindhā cave where Sugrīva lived, her well-formed and long hands are well-known like the story of Rāmāyana in which the demons Subāhu and Prahasta are famous, she is fascinating with a navel and plump breasts like the rainy season which is pleasant due to the rumbling of clouds, she has a slender and beautiful waist like the metre Ujjavalā where the middle syllable is short, she has uniform thighs like the country which has multitudes of beasts, she is familiar with the gait of the royal swans like the cavities of Krauñca mountain where the footsteps of royal swans are common, she has well-formed pair of thighs like the dice-playing of the Kurus and the Pāndavas in which the fight of thighs had started, and who utters amorous words like the prose composition 'ŚṚNGĀRA-MAÑJARĪ' which has elegant words

She, being in the midst of the refulgence of her body spreading everywhere, seems to laugh at Lakshmī standing in the middle of the waters churned by the Mandara mountain, she turns the steady looking mortals into immortals with unblinking eyelids while gazing at the beauty of her limbs, ; who causes the paramours to experience a terrible, strange and poignant feat of unconsciousness, (14) and who vanquishes the unbent groves of lotuses by her pair of eyes, straight and constantly moving Her moon-face is singular for it is always fully formed, its lustre shines forth even during the day, it has abandoned the spot, it has friendship with day-lotuses and enmity with night lotuses, and it possesses a lustre which produces passion in all, she decks her hair with sprays of flowers as if they were the arrows of the flower-arrowed-one for piercing the hearts

of lovers, from her naturally fragrant lotus-like face, beautiful with the leaves in the form of the red lips, and shining bright with the pollen in the form of the lustre of the teeth, the rows of bees in the form of the eyes of the young men with steady lotus-like eyelashes did not move even a step as if intoxicated with drinking the honey of her beauty, she has two bowls in the form of breasts, big and plump, and filled with the water of loveliness for extinguishing the fire of passion burning in the hearts of the lovers

It seems, for a study in creating her beauty, the Creator first created young-damsels like Laksmī, Rati and other apsarases. otherwise, how would it have been possible to create such loveliness which needs distinguished skill in production, and which conquers by its feminine beauty all the three worlds? Who are the persons who love her not? What are they? Who are not deceived? Who are not cheated? Who have not given their all to her? Where are the brāhmanas, kings, princes, merchants, kāyasthas and familymen who have not become her slaves? He who knows her thinks that he alone is dear to her, and that she loves him only She sometimes receives herds of elephants, sometimes teams of horses, sometimes heaps of gold, and sometimes curious and gorgeous jewels and clothes Thus her riches which daily augment become plenteous Even then she does not give up harlotry She gives a promise only for five-hundred gold pieces, and because of the splendour of her unrivalled beauty, she never sleeps alone

DESCRIPTION OF ŚRNGĀRAMAÑJARĪ'S MOTHER

Her mother's name is VISAMASĪLĀ who is respected by all the wanton women of the king's retinue, whose figure is worn out due to old age, whose hair look like the flowers of Kāśa and Kuśa grass, who has a face broad as a dry, three-days old, hundred-petalled lotus, which (face) lengthens everyday with the desire to devour the Vitas who come there remembering her bygone glory who has a pale wrinkled forehead closely resembling the fruit of Śrīparnī, who has a pair of eyebrows resembling the horns of an old buffalo , who has two eyes, slightly sunk in due to old age looking like two dark pits for the men blinded with love to fall in, who has a flat, thick and big nose which can be compared to the root of an Alābu, whose lips have the shape of the upturned Mallikā leaves, whose ear-lobes are like cords for tying the paramours, whose naturally broad cheeks have become all the more broad due to the looseness (of skin) in old age, (15) who, because her teeth had fallen, contracted frequently her long lower lip as if to devour the world, whose two-three teeth were visible like those of a dangerous poisonous snake; whose limp, thickset and broad neck resembles the neck of a young wild buffalo; whose joint of the neck is chained by

a series of arteries which look like footpaths for the coming of other's wealth, whose arms are like the body of an aging python, suffering in hunger, whose hands look like the fruit of the Kośātakī, flattened, rough and dried up in the heat of the sun due to the network of arteries seen everywhere from the elbow downwards, who has a heart harder than the joints of the limbs which have corns, who has breasts resembling the big and flat wooden jugs tied to the pagotta, who has joints falling on the sides and the back as if she were with effort holding hiding places for her conduct, who is exhibiting a waist scarcely visible being concealed by a very prominent navel as if it had run away due to the fear of excessive sensuality, she drinks space as it were by her enlarging and broad buttocks; she is adorned with a pair of thighs resembling the staff of an oil-machine, she has two shanks resembling long and ripe cucumbers, and she has two worn out, flat, frog-like feet

It seems she desires to swallow the three worlds as her upper part of the body is slightly bent down and the corners of the mouth are open, she seems to provide a swing for Old Age because of her acquaintance with her since a long time, in the form of the loose hanging flesh of the arms, she brings to light a picture of her own conduct by all her limbs adorned with white and wasted scratches of the nails made by the vagabonds and rivalling the lines of the chalk like Madana's gambling leather board, who establishes her unsteadiness in all her limbs by the loose flesh, who resorts to childhood even though old, as some of her limbs were hunched, she with her nose curved like a parrot's beak and with her eyes fixed down is as if desirous of dragging out the serpents possessing flashing jewels even though they had entered the netherland, who is a cave for hiding the great treasure in the form of cheating the world •

She valued the three worlds at the price of grass, her teeth has fallen like the course of Kaliyuga «when the brāhmanas have fallen in rank», she has turned away from amorous sport like a bitch «who in coition turns her face another way», she has destroyed all the amorous persons like the beak of garuda «who devours all the serpents», she is in the company of friends intoxicated with wine like gardens «where swarms of bees are intoxicated with honey», she enjoys seizures like the conduct of the begging brāhmanas «who welcome alms»; she eats lots of fish and goats like the moon «who passes from the zodiac of Mīna (Pisces) and Mesa (Aries)», she has hundreds of pearls like the Tāmraparnī river «which has hundreds of pearls» she is full of hypocrisy like the behaviour of a cat «in which deception is prominent», she aims at another's wealth like the minds of a great men «which are intent on doing good to others», she has conquered the three worlds by her adventures like Vāmana «who covered the three worlds with his footsteps», she has

effected a state of enjoyment of wealth procured by deceit like the tenet of Pañcarātra «according to which the state of enjoyment (similar to gods) is achieved by the power of Māyā», she is void of love like the grains of sand which have no oil», she has devoured all the wealth like the Ganges «which has covered the whole world», she is hard to be understood like the form of Viśvarūpa «which is difficult to look at», she is clever in making room for another by means of rules like the rule of Grammar «in which the preposition turns the (verb) into parasmaipada», she is skilful in creating beauty like a group of students «clever in knowing the declension of forms», she is intent on shaking off (people) like the mind of a sage «eager to obtain salvation», she has destroyed other people like the tenet of the Lokāyatas «who do not accept the existence of another world», and she captures a person by the means by which he can be taken in to the best of advantage like the policy of CĀNAKYA «by which a person can be captured by any means»

She is proficient in arts, quick in reading the minds of others, conversant in the profession of courtesans, smart in cheating others, (16) an expert in subduing the arrogant paramours, clever in deception, conversant in talks practised by harlots bold in speaking purposeful words, and has the sharpness to get together those separated

She shows everything but does not give anything, sometimes, however she gives a little and then takes away even the hidden treasure as water gone into the ears is drawn out by the juice of vāla she has mastery over the secrets of harlotry, she is never cheated by vitas, she is requested by dhūrtas for deceiving others but is never troubled, she deceives others but is never deceived herself, she stupefies others but does not become stupefied herself she troubles others but is never troubled herself, she bewilders others but is not bewildered herself she gives hopes but like a mirage never fulfills them She is the abode of falsehood, the house of hypocrisy, the mansion of delusion, the residence of roguery, the path of bad conduct the place of false modesty, the resort of courtesy, and sole actor of the drama of deception

It appears that she is the movement of Fate's designs, the doer of evils and the destroyer of good things, her beginning, middle and end is not known like that of destiny, she is nice but cannot be thought of like Avidyā, she brings about bad after-effects like the eating of the Kimpāka fruit she shows straightforwardness, but is wicked in actions like the body of a serpent «which is straight but moves zigzag», she does nothing good to others like worldly life «in which there is absence of the ultimate reality» She is the store-house of adharma, the mine of flattery, the life of deceit, the residence of adventure, the origin of sin, the place of fickleness, the house of conciliation the mansion of fraud, the house of pretence

the banner of the victory of the Kali Age, the co-student of the poisonous creeper, the uterine sister of the slaughter house, the friend of cat the companion of wolves, the paternal aunt of witches, the sister of female serpents, the creation of vileness, the fear even of Fear, the (Goddess) Mārī even of Death, the cause of trouble even to Trouble, the home of greed and the flame of the sub-marine fire of the blood-ocean

It seems the cat learnt deceitful glancing from her, the tiger attacking, vulture quickness the she-mice the love for desired objects and the snakes finding of holes She is always crooked and erring like the crescent moon <which is curved and resorts to night>, due to the influence of her instructions even the unfortunate harlots who have no beauty and wealth are able to make their paramours act like servants by making them do what they desire, who, being as crooked as the point of the parrot's beak, impoverishes even the thoughtful by draining off his resources like eating of corn after removing the husk

She deceives even the clever unsettles even the steady, makes a fool even of the wise destroys even the learned, dances about even the dhūrta, makes the clever foolish, cheats even the talented, surpasses even the wise, renders weak even the daring, and wastes even the skilful She abandons (a man) after taking away the quintessence like the barber who after taking away the dye and throws away the dry alaktaka-brush, she falsifies even the teachings of Śukra and Angirasa, she desires to swallow even learned brāhmaṇas, she is fond of dry meat like a demonness and she does not leave out even the bones, she is an addict to drinking wine like a bee <which is greedy of drinking honey>, she is sweet in speech, wicked in mind, pleasant outwardly cruel in actions, straightforward in talking, and not firm in keeping the promises given to the paramours She is huge in size, petty in actions, long in stature, mean in nature, gross in body, subtle in actions (17) She cries heart-breakingly to provoke those present like an actress <who cries to impress the audience>

Sometimes she laughs without a cause At times she scolds her daughter, at times she propitiates her, sometimes she quarrels with her, sometimes instructs her, sometimes drives her out of the home and sometimes even prevents her going out She drives away the poor, and abandons the pauperised like the dead She disregards people after knowing their worth as one desirous of liberation becomes indifferent towards the world after knowing its essence, her body is filled with air like the bellows of the blacksmith, being herself desirous of wealth she scorns her own daughter for being (favourable) towards a poor person The crane does not leave her form, the wolf does not leave her deceitful actions, the panther does not

leave her sight, the śarabha never leaves her while tearing others to peices, and the young one of an elephant does not leave her in creating hullabaloo Her body is always covered with a thick cloth like a veil concealing acts that should not be done, and for hiding her invisible inner self Her sole pleasure is in committing sin though she knows the highest truth «essence of others» her skin is soft being fleshy, yet she is hard, she is big yet she is mean, she is charming yet she is harsh, and she is quiet in action yet she is like the God of Death Herself restrained, she oppresses others, herself bold, she weakens others, herself wasted, she destroys others, herself pleased, she abandons others, herself becoming a possessor of a lover, she makes him devoid of possessions, she whitens a man «i e makes him anaemic» (even) she weakens (a person) after resorting to good colour «i e gold» like a lump of mercury «which whitens gold», she gets irritated with a golden pillow like Nrsimha «who was angry with the demon Hiranyakaśipu» though bringing about a union her heart is bent on separating others, she constantly sells others' flesh like the wife of the meatseller, she is constantly moving though due to her heavy belly, hips and thighs she cannot walk much, though full of artha (wealth) she bestows anartha (evil) on others; though Narmadā «giving pleasure to others» she is Tāpanī «gives pain», though Gambhīrā «deep» (i e difficult to grasp) she is Sambhramavatī «full of fickleness», though deprived of her beautiful form (by age) she has acquired (artificial) beauty

It seems the flesh of others has taken resort to her (body) out of fear knowing of her intentness in eating meat, she is difficult to be pleased with drinking wine as also by sexual sports, she is ever unsatiated with meat as also with others' wealth, she is fond of eating like an assembly of Brāhmaṇas, she enjoys men and has the characteristic of not doing good to others like the Sāmkhya philosophy «in which the eternal Purusa is the enjoyer and it has no Ultimate Reality» she is as unsteady as the transitory nature of the world as taught by the Buddha; to her wealth is the only important thing like the teachings of Kanāda «according to which dravya is the most important category», she accepts many masters like the lore of Aksapāda «which gives importance to Īśvara», she is clever in making others forget like the wisdom of Prabhākara «which believes in the annihilation of remembrance», her talks are chiefly about wealth like the thoughts of Kumārila «in which laudatory texts are important»

She laughs at magicians as at children, she looks upon Maya and other demons as mad people, she reckons the crafty-minded Kautilya and others as dull boys, she recounts Uśanas and others in the matter of Upanisadas as bereft of power due to old age, she talks about Mūladeva as a bringer of roots only she looks out for

Śaśin like a hare to be eaten, she takes pity on astrologers as on wretched beings and she regards Somāditya as fit to be crushed like the Soma plant

She causes anguish to all like the summer, she makes all people tremble like the winter, she exhibits many changes like a nest of birds «in which many activities of the birds are seen», she is unpleasant in her thoughts like the world «which is not interesting», she spreads poison like the occasion of the churning of the ocean «when on all sides kālakuta poison was thrown out», like the Purāṇa she instructs some by Kathās, some by Akhyānakas, some by Kaḍavakkas, some by Manikulyās, some by Distāntas and some by Nidarśanas She knows the language of the birds like fowler She is a scaffold for the paramours, the slaughter-house of the beasts in the form of vitas (18) and the snare for the animals in the form of Singas She is the proper stage for the drama of frauds, she has brought the fall of many beast-like men into her various snares like Māyā «in which the Jīva becomes entangled in various bonds like anger etc » She is fed on the blood (of others) continuously like a leach «that fattens on sucking blood», she has increased her wealth by loosening the knots of others' (money-bags) like an assembly of dindikas «who store wealth by deftly drawing out others' money-bags», she lives on the anxious and the extremely passionate like the means of livelihood of a physician «which depends on very ill persons», she is surrounded by dhūrtas and served even by vitas, she is ugly yet she is not compassionate, she loves to drink from the decanter like the rows of trees tended by the sages «which are nourished by water sprinkled from pots», and she is given to indirect mode of expression like Viśvambharā(?) «who lives on the Vakroti mode of speech»

A LESSON FOR ŚRNGĀRAMAÑJARĪ

Now, once, during the last quarter of the day when the sun had mellowed, VIṢAMAŚĪLĀ seated on a nearby bed, spoke to ŚRNGĀRAMAÑJARĪ who had just finished her meals and was reclining on a rich bed under a canopy bright with many jewels "Child, being intoxicated with your good fortune that is on par with your beauty, do not err Generally speaking, how many unguarded courtesans have not been deceived by dhūrtas? How many have not been cheated? How many have not lost their all? Therefore, daughter! always be cautious in guarding your mind and your wealth Always be careful to (practising) the art of harlotry and in propitiating the minds of others For, it is possible to please a person only when his mind has been attracted, and he only whose mind has been propitiated dedicates his wealth and his life You who are proud of your fortune, have not known till now how once

a person's mind is known, how he should be pauperised and then driven out How the same person should be contacted again in affluence, how a person should first be attracted, how he should be made constant when after once uniting he wishes to be separate, how he should be won over again by unequivocal love once he is displeased, and how his mind should be drawn towards you once he is attached to another The dispositions of the mind of all beings are difficult to understand Men have different minds and   If there is a timid person he exhibits valour, if he is greedy he becomes charitable, if he is generous he becomes a miser, if he is unfortunate he acts like a fortunate man A merchant acts like a Vita and a Vita like a merchant A poor man even acts like a richman One man is inclined towards Dharma, another is intent on wealth, and a third is predominantly sensuous Thus when minds are of such diverse dispositions you must properly understand the working of the mind first First, without becoming attached to a person, he should be dispossessed of all his wealth by either encouraging, flattering, spurning, frightening or pleasing him according to his bent of mind, then he should be driven out Under the circumstances, the rāga of a person should first be considered When harlotry is practised without knowing the natue of rāga it is fruitless But when it is used after the rāga is known it happily yields fruit Rāga is of 12 kinds: Nīlī rāga, Rīti rāga, Aksiba rāga, Mañjisthā rāga, Kāsāya rāga, Sakala rāga, Kusumbha rāga Lāksā rāga, Kardama rāga, Haridrā rāga, Rocanā rāga and Kāmpilya rāga (19) The Nīlī rāga, the Rīti rāga and Aksiba rāga form one group The Mañjisthā rāga, the Kāsāya rāga and Sakala rāga another The Kusumbha rāga, the Lāksā rāga and the Kardama rāga yet another, and the Haridrā rāga, the Rocanā rāga and the Kāmpilya rāga a fourth class In the first group of Nīlī rāga, the Rīti and the Akṣiba rāgas are less steady than the Nīlī rāga, still on the manifestation of the Nīlī rāga they are seen In the Mañjisthā class the Kāsāya and the Sakala rāgas are less steady than the Mañjiṣthā rāga yet they come to light on the appearance of the Mañjisthā rāga In the Kusumbha rāga class, the Lāksā rāga and the Kardama rāgas are less steady than the Kusumbha rāga, yet due to the manifestation of the Kusumbha rāga they are reflected In the Haridrā rāga class though the Rocanā rāga and Kāmpilya rāga are less steady than the Haridrā rāga still due to the shining of the Haridrā rāga they are reflected Thus though rāga is described to be of twelve shades, as the other become merged in these four, to satisfy your curiosity, I shall explain it to you only in its four kinds: Nīlī rāga, Mañjisthā rāga, Kusumbha rāga and Haridrā rāga

The (man of) Nīlī rāga should be abandoned after taking away his essence like a cloth, the Mañjiṣṭhā rāga should be dispossessed (of his resources) at your pleasure, but should not be led to be disinterested The Kusumbha rāga cannot tolerate much flattery, therefore without any flattery, his resources should be drained out whether the circumstances be favourable or not The Haridrā rāga soon becomes estranged, therefore, he should be quickly drained (of his wealth)

Therefore, the secret of the profession of harlotry is this that one's own self should always be protected from love as from a tiger In the world, many sensuous persons have been deceived by harlots due to their rāgas I shall tell you how Listen —

THUS ENDS THE 'LESSON FOR ŚRNGĀRAMAÑJARĪ' IN THE SRNGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE FIRST TALE OF RAVIDATTA

Here in the town of Kundinapura dwelt a rich learned brāhmana called SOMADATTA In his old age he begot a son by propitiating the Sun, the giver of desired objects, by observing the Vijayāsaptamī As the child was given by the Sun, the father named him RAVIDATTA By the time he was sixteen years old, he was given the sacred thread and he studied the whole literature of the Vedas and the Vedāngas according to rites and mastered all the śāstras His father then, being aware of his being rich, taught him all the arts as a remedy against the danger of his being ruined in future, the secrets of harlotry as laid down by DATTAKA and others was specially made known to him

One day, calling him in private he (the father) instructed him "Son, youth is dense darkness and it cannot be avoided by living beings, Madana is wicked and wealth is the one abode of intoxication The mind by nature is as inconstant as a drop of water on the lotus leaf, senses are as unrestrainable as untamed elephants, the objects of pleasure are naturally fascinating (20) and amongst these especially young damsels The beginning of the monsoon and the autumn and the other seasons are great excitants And who can possibly resist Love, their friend? Therefore, you should conquer the group of six enemies, then the senses, then the inspiration of the wicked people in proximity, then the contact of wanton women For wanton women the sisters of the female drstivisa serpents produce infatuation of the mind even from a distance The teachings of the elders slip away from the infatuated mind, the study of Śāstras glide away from a distance, teaching is brought to a naught the sense of self-respect is lost, the pride of class, etc disappears,

the bridge of character melts; courage fails, discrimination disappears, strength is crushed and maturity flies away Many who have erred have been destroyed The company of the wicked which is void of affection by nature, should be avoided even from a distance, the sight of dhūrtas is as undesirable as bad dreams and the company of singas is the unbolted door to evils The sound of the triple harmony of instrumental music, singing and dancing is the drum announcing the banishment of wealth, songs are the hunter s songs to capture the deer in the form of mind, the merriments of pleasure-gardens are vital blows to wealth, the dips in waters for sport are the drowning of wealth· religious pilgrimages are the funeral processions of prosperity, the impassioned glances of young women bring about evil like drudgery, dice are the enemies of discrimination, the ties of friendship with singas are tightenings of fetters, gambling is the secret intention of acquiring wealth, the courtyards of prostitutes are sisters of slaughter houses, the streets in vicinity of brothels are unwholesome, therefore, being cautious, you should act in consideration of your own position Who have not been reduced to the state of derision by acting contrary to their rank and position? We hear that even powerful kings like Purūravas and others were brought under subjection by courtesans like Urvaśī and others"

Now as days passed by, when his father had died and his mother followed him, and when with the passage of time his sorrow had lessened Spring, the fiend of the fish-bannered God and the dancing teacher of the actor, sentiment of love set in

(It was the season) when gradually the mango groves were inlaid with clusters of buds, when the throats of the cuckoos became red with singing in the fifth note when the Mādhavī creepers were pained by the repeated blossoming (of flowers), when the thick clusters of lotuses smiled a little on seeing the perplexities of the separated people, when the forests of Kimśuka trees, because they were full of burning charcoals (in the form of flowers), appeared as if enveloped in the flames of love uprising after the smoke was seen first, when the Aśoka trees causing anguish to the separated ones by the abundance of blooming clusters were flashing in all the directions like the fire of love, when buds of blue red and tawny colours, looking like Rati s bejewelled sporting ornaments, cropped up, fascinating the minds of all when swarms of bees desirous of the fine fragrance of the Kurabaka trees did not steadily remain anywhere because they had no attachment like the group of the separated, when the rows of trees attained loveliness like a new bride, being covered with a veil in the form of the fresh leaves; when the cooing of flocks of cuckoos was heard everywhere like the sound of the twanging of the strings (of the bow) of the flower-

arrowed-one practising with arrows for conquering the three worlds, (21) when the rows of bees on every flowering tree looked beautiful like the string of the bow prepared by Spring with a garland of black Kunda flowers for the fish-bannered God, the best archer in the three worlds, when the leaves of trees gleamed as if they were the chaplet of the Glory of the garden come during Spring, when the Malaya wind, carrying the perfume of the newly blossomed Bakula flowers, blew gently from the southern direction for enkindling the fire of love in the heart of travellers when the banner of Manmatha made of silk was waved on every tree by the continuously blowing Malaya breeze like the love of couples, when the love songs which were like the songs of the hunter for captivating the deer in the form of love, of the women busy swinging and not afraid of the embraces of their pitiless lovers spread in all directions as if they were the proclamations of the victorious rule of Smara, when the nights became short as if out of compassion (thinking) 'who amongst the separated lovers would bear our long duration?', when during the days, heat increased as if due to repentance (thus) 'Ah! how much more will the separated lovers suffer at our coming during the Spring, which is a friend of Ananga and the abode of all pleasures?', when the directions were enveloped by the thick mass of pollen from the clusters of open lotuses spreading with the winds, looking like the fire of calamity indicative of the destruction of the separated ones And when it seemed that from everyside from the earth uprose the fire of love of the separated ones in the form of garden ponds full of thickly growing Kokanada clusters, the trees in the pleasure ponds continuously putting forth new sprouts, the Aśoka trees marked by numerous clusters of flowers and the forests of Kimśukas flowering in all directions

Once, (in spring) RAVIDATTA was thus spoken to by a company of Vitas, 'Today is the festive procession of the fish-bannered God If it is not seen what is the use of life? What is the use then of this fruitless pair of eyes? Ah, gentle one! even if you have no curiosity, still complying with our wishes you should definitely come to see it If you do not come, have we no authority over you to make you fulfil over desire? Therefore, come along, we will go He remembered his elders' instructions and did not wish to go, yet, as if forcibly instigated to go forward by youth that followed him, and as if pulled in front by the senses as by friends, like an intoxicated elephant, he went to the pleasure park called KUSUMĀKARA

The (garden) was like a storehouse of weapons or a place of enjoyment or the house of pleasure of the fish-bannered God because of the buds on various rows of trees or because of the abundant blooming flowers, which (garden) looked splendid with the

Bakula trees emitting under the pretext of the fragrance of the flowers the scent transferred to it by mouthfuls of wine by the women intoxicated with youth, where at some places at the base of pleasure hillocks, the Kurabaka trees stood like lovers with hair standing on end due to the opening of innumerable buds at the touch of the pot-like breasts of the women inebriate with youth, where at some places the sides of the pleasure lakes were adorned with Tilaka trees looking like the storehouse of the flowery-arrowed-one's weapons, with the thickly grown sprays of blossoms opening as they were made the object of the eyes of the doe-eyed ones, as long as a garland of Kuvalaya petals, with their corners inconstant due to drinking, where the border regions of Ananga's mansion was decorated with branches of Aśoka trees which were like the abode of the fire of Love, which (trees) were marked by an abundance of bunches of flowers and leaves on being kicked by the lotus feet of the women which (feet), had natural redness as if they were coloured with the Alaktaka dye, where at some places the sides of the the tanks looked beautiful with the trees looking like the golden necklace of Rati because the rows of thickly growing yellow flowers were opening out at (22) the sweet and soft notes issuing from the throats of the slightly intoxicated women

(The description of the pleasure park KUSUMĀKARA. ends, here There RAVIDATTA sees the mansion of Madana which is made of white crystalline stones In the mansion he sees lovely woman looking like the presiding deity of Love Seeing her RAVIDATTA wonders about the skill of production of the creator, that —) 'This one, who by her loveliness has put aside the beauty of the divine damsels has been created (by the creator) with great efforts after giving up his other creations in order to prove his skill in production Since the beautiful things that are used to make her limbs do not resemble even singly the Kamala, the Kuvalaya the Aśoka, the moon and other things

On seeing her he thought—'Oh in creation this is an unparalleled achievement of Prajāpati, a matchless type among the class of women, a new sea of loveliness, an elixir of the life of love, a new form in forms, an incarnation of youth even of youth, the loveliness of loveliness, an excess of beauty even of beauty, a flood of ambrosia for the eyes of the onlooker, a chip of camphor to the eyes of young women, another creator for the creation of Ananga's body, gain of an unconquerable and a novel weapon to Madana, another magnet for attracting the hearts of all people, an embodied fruitfulness of the eyes of all men, another pleasure-ground for pleasures, the one cause of perplexing people by her own coquetry, the one abode of love, the life of learning, (23) the stage for the teacher of cleverness the highest glory of greatness, an unparalleled home

of matchlessness the breath of good fortune, the life of good form, the presiding deity of the graces of love, the seal of creation of the world of Prajāpati, the unrivalled mistress of the mind-born-one, a magnet-doll for drawing the hearts of people, the charm of attraction of the minds of all the people love even of Love, coquetry even of coquetishness: sweetness even of sweetness, generosity even of generosity the life of even the Fish-bannered God who was consumed by the fire of Hara's eyes the cleverness of cleverness, the field of fortune even of good fortune, the source of happiness of the onlookers, the wand of delusion for the people of the world, the embodied knowledge of magicians in subjecting the minds of the clever people the main cause for producing disgust for other lovely things, she brings good fortune even to good Fortune, she is Madana's laughter at the creation of the other Creator, the pride incarnate of the mind-born-one the radiance even of refulgence the beauty even of beauty the perfection of the creator-sculptor the one happy and chance production of the Creator .. for the blooming of the lotus-faces of men, a tossing wave in the ocean of love, the cleverness of cleverness, a new thing for novelty, a new gush for the original creation of Prajāpati, the beauty of beauty the theatre of mind-born-one for the entertainment of all people, the perfect splendour of splendour, the seed of wonder; the annihilation of remembrance of a similar thing, . . the one resort of distinctive elegance, the beauty of beauty, the grace even of grace, the unique love of love, .: the youth of youth, the infatuation of infatuation, the wonder even of wonder, the cause of respect even of loveliness, the one abode of distinctness, the one cause of making ugly the moon, the Kamala the Kuvalaya, the Indīvara and so on, the limitless beauty of endlessness, the bow string of Kāma, the embodied residence of the mind-born-one attachment even of Rati, the goddess of ill luck to the entire class of women, the cause of uprooting men of ordinary intelligence, the Nandana garden for the production of the wishfulfilling tree of the sentiment of love, the embodied essence of the world, , matchlessness of matchlessness, the new dancing teacher for the dancers in the form of the iris of all men, the new enemy of Śiva for giving rise to Madana, the banner of the victory of beauty, the complete absence of similarity, the cause of satisfying the thirst of the eyes of all the people and the cause of the eternity of the flower-arrowed-one Thinking thus (about her) he stood there a long time as if stupefied as if fainted, as if painted, as if infatuated and as if his body was stricken by the abundance of Smara's arrows

She also on seeing the youth of charming form and opulent appearance became enamoured of him for a moment She frequent-

ly glanced at him with affectionate eyes and exhibited her love by amorous gestures Inferring his affluence from his form, she thought—'Ah! after a long time a treasure had been obtained, after a long time the tree of hope has bloomed, desire has flowered, and ambitions have borne fruit (24) Therefore, hence forth, let artful graces revive and let the secrets of harlotry become manifest Thinking thus, she started talking smilingly to a friend nearby and looked at him now and then making graceful movements RAVIDATTA, who till now had not experienced the charms of love knew that very moment that she was enamoured of him, and as if coached by the Fish-bannered-one himself, understood that the gestures were directed to him only. He became doubly excited in mind with love, and thinking that his reactions should not be known to the others, he slowly entered (the mansion) and after performing the worship of Kandarpa, the destroyer of the pride of the three worlds, and offering salutations duly, he went away Then under the excuse of seeing the pleasure park, with the mind not fixed elsewhere, thinking of her only, he proceeded towards his house She also, following him with her friends, not avoiding his glances and exhibiting various love gestures, went to her house

When two or three *nādikās* of the day remained, she, VINAYAVATĪ, sent her dear friend SANGAMIKĀ to his house Going there she stood at his doors for a moment, then announced by his young friends, she entered Taking her seat she said 'I have something to say, give me a private audience', and stopped RAVIDATTA, recognizing her as her (VINAYAVATĪ'S) companion, was pleased He indicated with his eye-brows the company of friends to go elsewhere

Getting an opportunity she said "Good one! though this is against your rank and position yet as I am inflicted by anguish because of my mistress, I tell you this, please listen Since your lordship came within the sight of my mistress during the festive procession of Madana, you have entered her heart cleft by hundreds of arrows of Smara Since then her heart is pierced by a shaft, her mind is intoxicated, her body trembles and her breathing is heavy, her eyes are anxious to see you, her ears are delighted to hear your virtues, her speech is pregnant with your name and her desires are to be united with you You are a righteous man, therefore give my friend the boon of life Take compassion on the wretched one by coming there yourself In your *smrtis* and other *śāstras* it is said that the killing of a woman is a great sin If you do not oblige her by coming now then know her indeed to be dead"

Saying so she stopped On hearing this, RAVIDATTA for a moment remained perplexed as to what should be done He was tortured on the one hand by bashfulness, on the other by love, on the one hand by discrimination, on the other by agitation, on the one hand by the instructions of the elders, on the other by the intoxication of youth After sometime he thought—'let it be so at present— and spoke tenderly, with affection, to SANGAMIKĀ

"Is there anything that remains for me to be said? The eyes of your mistress even by chance do not fall on the unfortunate, what to say of a heart full of love? All people desire her company, and the fact that she desires (anyone) is not possible even for Desire to desire Therefore, I accept what you say But this is contrary to my rank and position, so as my relations and elders

(But RAVIDATTA after going there once, habitually went to her and gave her riches Though his elders came to know about it—) (25) thinking that what he gives is very little, he every day gave her costly ornaments, hundreds of gold pieces and various clothes giving up the sense of shame and disregarding his elders' instruction

She perfectly understood his Nīlī rāga and arranging picnics, festival of the third, religious pilgrimages and receiving presents from him she divested him of all his wealth and made him a pauper Then through SANGAMIKĀ she sent him a word

"Today an old acquaintance, a merchant prince called VASUDATTA, has come from Suvarnadvīpa after amassing a lot of wealth Being attached to VINAYAVATĪ he moves about here and there saying that if she calls him even for a night he will give away all his wealth to her Therefore you should stay at your place for two or three days (All this wealth has been) given by you and this also will be of use to you"

Having told him thus, he was driven out RAVIDATTA sat in his home considering what she would be thinking would she be united with him? Would he not become her lover also— thus he neither ate, nor slept, nor spoke, nor heard He did not find peace anywhere as if he was pierced by a thorn in the vitals, and as if bit by a scorpion

When two-three days passed thus he went to VINAYAVATĪ'S house in the company of Capalaka He moved about to and fro No one talked to him, no one noticed him On seeing him they insulted him Even then with his passion redoubled, he

spent that day in false hope looking towards her with a raised neck

Next day, wandering the same way talking to one of her servants he went to SANGAMIKĀ'S house There, when she did not speak to him, he said to her "SANGAMIKĀ, I have done as you bid me do Two-three days have passed Now why this delay?' After he said this, being disregarded by SANGAMIKĀ he followed her repeating the same thing Then SANGAMIKĀ spoke to him as if he was not known to her —"Who are you sir? What is this talk about two-three days? and what delay? Why do you thus speak like a madman?"

Thus rebuked by her he passed two-three days moving about here and there, sticking on to her

On seeing VINAYAVATĪ from a distance he used to smile and make amorous actions like one insane He did not know anything even when her men derided him (26) Being thus disregarded by VINAYAVATĪ and laughed at by her servants, giving up shame of his elders he spent the remaining days of his life considering himself to be fortunate that he could see her at times

Thus oh Daughter! knowing his unflinching rāga, harlotry was brought to a successful end (by VINAYAVATĪ) As a cloth dyed in indigo though washed by soda and the like by different methods does not leave its colour, similarly a man possessing Nīlī rāga, even when ruined in a hundred ways does not give up his deep attachment

THUS ENDS THE FIRST TALE OF RAVIDATTA IN THE SRNGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

(THE SECOND TALE OF VIKRAMASIMHA)

Having said this, when VIṢAMAŚĪLĀ stopped in her speech, ŚRNGĀRAMAÑJARĪ, whose curiosity had been roused, said again "Mother you have described the Nīlī rāga My curiosity increases, therefore now tell me about the Mañjisthā Rāga" Hearing this she began In the city of Tāmalipti ruled a king PRATĀPAMUKUTA and dwelt a prince named VIKRAMASIMHA He was rich charitable, noble pleasure loving and valorous

One day loitering in the locality of the courtesans he saw MĀLATIKĀ the daughter of the bawd EKADAMSTRĀ She was the life of youth, the breath of loveliness, the life of good fortune and the soul of beauty Of her, possessing a face like the fullmoon, the

moonface was as if created by the Creator for gladdening the eyes of all the people day and night

She was staying in the house of a merchant by name VASUDATTA on whom she depended for her livelihood After having seen her the Prince became very miserable, his heart being pierced by Kandarpa's arrows He sent his companion PRIYAMVADAKA to her Going to her according to his (Prince's) instructions he said "Good lady, on seeing you prince VIKRAMASIMHA has fallen in love with you and is tortured by passion In consultation with me as to how you could be approached he sent me here Therefore tell me, (27) what should be done now"? Saying this he became silent Hearing these words MĀLATIKĀ said, "Since I saw him, I have been tormented with love But being helpless due to my accepting means of livelihood from VASUDATTA I do not know what to do Such is our contract, and it is shameful and improper to break a contract What can I do? But, after some days I will make an effort to bring an occasion which will enable me to contact him This matter is not so much dear to him as to me, and the time of contract is also nearing end" Saying this she sent away PRIYAMVADAKA Having gone, PRIYAMVADAKA spoke to VIKRAMASIMHA about her love for him and the hope of meeting her

. When the Kutaja tree augmented the ocean of love, the surface of the earth was covered with Indragopas as if with the flowing drops of blood of the travellers whose hearts were rent on hearing the roarings of the demon in the form of the rainy season, whose tongue was spreading out in the form of lightning, whose fierce rows of teeth were in the form of lines of cranes, and whose collyrium-like dark body was soiled with heaps of dust rising due to strong wind When (during the rainy days) at the sight of the watery clouds, out of joy the whole orb of the earth had as it were her hair standing on end in the form of the Kadamba flowers, had as it were flames rising in the form of shooting sprouts due to the contact with the fire of love burning in the hearts of travellers, was as if covered with an umbrella in the form of mushrooms having obtained the water for consecration showered from the clouds, was as if smiling under the guise of the white Kutajas on seeing the proud women bowing down to their lovers abandoning the show of haughtiness which was (previously) assumed with obstinacy, which had started dancing out of joy in the form of the dancing of the peacocks on hearing the rumbling of the drum in the form of terrific clouds, whose love had as it were increased on seeing the sky with clouds on high in the form of the rows of trees bearing foliage, which was as if in tears in the form of the flowing streams out of compassion for the sweethearts of the travellers tortured by the anguish of passion, and which

was full of longing on seeing the rumbling masses of clouds as dark as the swarms of bees, possessing a rainbow and continuously pouring down water in the form of thousands of rippling rivers

Then he (VIKRAMASIMHA) experiencing a miserable plight passed his rainy days somehow anxiously, afflicted on the one hand by Madana, on the other by his own love, on the one hand by the rainy season and on the other by remembering her loving gestures

. . . .

(After sometime MĀLATIKĀ sent for VIKRAMASIMHA He gave her lots of presents But some thing gave offence to VIKRAMASIMHA and he stopped going to her His attachment for her lessened day by day And VIṢAMAŚĪLĀ tells her daughter that the people of Mañjisthā Rāga become detached soon, therefore they should not be pressed much).

(28) THUS ENDS THE SECOND TALE OF VIKRAMASIMHA IN THE ŚRNGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

(THE THIRD TALE OF MĀDHAVA)

Now, when ŚRNGĀRAMAÑJARĪ said "Mother, I remain unsatiated (by hearing) these stories narrated by you Please tell me therefore the means of winning over a person of Kusumbha rāga"—VISAMAŚĪLĀ began

In the city of Vidiśā there lived a bawd by name BHUJANGAVĀGURĀ Her daughter's name was KUVALAYĀVALĪ She was the one abode of beauty, youth, charm, and grace, and her chief aim was to earn money In that city where she was earning wealth by harlotry turned up by chance a learned brāhmana named MĀDHAVA, after amassing inexhaustible wealth from Simhaladvīpa Hearing of her fame, he sent her the fees and spent with her one night Being gratified that same night, in the morning he gave her a lot of wealth, thus satisfied her and left her alone as was befitting After two or three days he was again called by her He was again served with a bath, food and so on the same way and slept there the same way Thus being sometimes invited and sometimes sent away, he spent many happy days in her company

One day she arranged a gambling party and began draining the resources of MĀDHAVA After many days she divested him of all his wealth When he was pauperised he knew that now she would drive him out, therefore (29) he should act in such a manner that his reputation would not be completely ruined While he was thus thinking monsoon, which produced torments of love, by the direc-

tions being covered with clouds whose rumbling resound in the forest unevenly spread out and possessing groups of colourful peacocks who look like the blooming Kutaja flowers, came to an end And descended again the Autumn, as if to encourage him, which procured for the Lord of Rati a sovereign rule (lit having one umbrella) in the three worlds and which was the seed of activity of those desirous of conquering, when (in autumn) the clouds became white as if brought to bear palor by the sandalpaste of the women in the form of directions separated from the rainy days as from their lover, when like an armlet made of various jewels, the rainbow was lost to the women in the form of directions who had become lean, being free from fat (clouds), when rows of royal swans, who by their lustre surpass the rays of the autumnal moon and who were eager for the lotus lakes flew in the directions like the fame of the flowered-arrowed-one which is continuously seeking desirous paths, when the forests imitated the dark beauty of the eyes of the protectress of the rice-field by the fully blooming Kuvalayas, after giving up the mass of clouds which were insignificant because the weight of the water had flowed out due to constant raining; when the lustre of the sun, continuously spreading in the world as if at the order of the Fish-bannered-God, bore more heat, when the lakes of the lotuses raised their heads in the form of lotuses with their curly hair in the form of the blooming Kuvalayas to see the Autumn which is enchanting due to the blooming Kuvalayas and the sweet cackling of the female swans, when the moonlight which destroyed the beauty of clusters of Kumudas, every night and in every lake produced swarms of bees, the life breath of the self-born one like Rati who got back his life, and, like a fair lady, whose mind does the air Autumn not captivate, with her face in the form of the moon free from clouds, smiling under the guise of the open Kāśa flowers, with a sweet voice in the form of the intoxicated and cackling swans, with teeth in the form of the open Bandhūka flowers, with eyes in the form of the blooming Indīvaras, with breasts in the form of the clouds as white as dried sandal, with delicate hands in the form of the fresh lotus-plants, possessing three folds in the form of the small streams, with broad thighs in the form of the clear sandy banks, decorated with a tinkling girdle in the form of the row of the cranes sweetly clucking, and with a lustre in the form of fresh open Bījaka flowers?

MADHAVA, knowing this to be the proper time for journeying desired to go to the Malaya country in search of wealth He said to the bawd "It is our duty to secure wealth and spend it I am proceeding therefore towards the Malaya country to earn wealth Hearing this KUVALAYĀVALĪ started weeping and said to him

"I cannot live even for a moment without you". MĀDHAVA said to her, "How can I dare to take you to the forest full of lions and tigers? I will return after sometime. (30) Do not unnecessarily feel miserable".

When thus addressed she cried more, shedding tears as big as pearls, and said "I do not desire to sustain my life even for two or three days without you, what to say of so many days? Therefore take mercy on me and stay here for sometime" In this manner, uttering words befitting a harlot, she tried to dissuade him but he did not stay back. While leaving he gifted to her his gorgeous upper garment

Both of them followed him for some distance when the bawd said

"Sir, how will she live without you? Therefore please give her something as a token of remembrance"

He replied, "I have no such token with me"

To that the bawd made a rejoinder "As a token of remembrance give this garment of yours. Remembering that it had been worn by you, thinking of you only, and waiting hopefully for your return only, she will pass her days"

"I will do that" he said, "but many travellers come this way, and I feel shy On leaving this path I shall give it to you"

After going some more distance, he saw a lonely spot and he called the bawd He threw her on the ground, and while she lay tossing about, shrieking 'Mother! Run, run,' he quickly and forcibly cut off her ears and nose And said to her, "the garment that you asked for as a token of remembrance is not everlasting For remembrance this token I give you" Saying this, thinking that his purpose had been served, not worrying about his loss of wealth, he went away.

Therefore, child! even the passionate become indifferent when troubled The men of Kusumbha rāga become averse and bring about evil Therefore without giving offence to them and guarding the causes that lead to estrangement, the people of Kusumbha rāga should be drained of their resources As a cloth dyed in Kusumbha cannot bear heat, washing and the like, so also the man possessing the Kusumbha rāga"

Then ŚṚṄGĀRAMAÑJARĪ said, "Mother, my curiosity increases, therefore tell me all that has been alluded to by you"

When addressed thus, she (VIṢAMAŚĪLĀ) said, "Child, now hear how by discernment, hidden treasure can be found out and how a man of Haridrā rāga can be won over"

THUS ENDS THE THIRD TALE OF MĀDHAVA IN THE ŚṚNGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJADHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

(THE FOURTH TALE OF SŪRADHARMAN)

Here on the banks of the Ganges, is a town of the brāhmanas called Hastigrāma There lived a brāhmana called SŪRADHARMAN He was extremely poor as were also his father and grandfather He did not obtain sufficient food (31) and he became a young man by the time his father died He saw the wealth of the other persons of the town and felt miserable, and wondered by what means he would obtain such wealth 'Riches help to gain more riches, but I have nothing I would serve a king, but I do not know how Now what should I do? Be it so, I shall worship the Lord of the Sea'

Resolving thus, wandering he came to the shores and saw the sea (The sea) which was embracing as it were his beloved, the Glory of the sky with plump breasts, by waves scraping the sky, surpassing the mountains by their heights, adorned with various precious jewels and whitened by balls of foam as white as sandal-paste, whose water was drunk by the submarine-fire which assumed many bodies, being unable to drink it all with one, under the guise of the flashing creepers of corals

. . . .

To such a god of the sea he started paying homage Every morning wearing a short leather petticoat and taking a staff in his hands he would go and offer a handful of flowers to the sea, and bowing down he would move forward and backward with the tide and the ebb Spending the whole day thus, in the evening after paying his salutations to the sea he would return He spent many years thus, sustaining himself on alms

Now once, taking pity on him, the sea, assuming the form of a small boy said to him "Oh! Brāhmana, why do you trouble yourself day and night by coming and going?" Being thus spoken to, he said (32) "Young man, why do you worry about it? Go your own way" But when the boy persistently asked him he said "I am much afflicted by poverty which has come down to me from generations together with my family traditions Therefore I am worshipping the sea" Seeing his firm resolve, the boy said "I am the

Lord of the Sea come because of your service. Therefore accept this invaluable jewel" having said so, he gave it to him Receiving it SŪRADHARMAN considered his efforts fruitful and happily went home He wondered how it could be protected Thinking a way out, he tore open his thigh, put the jewel in it and then healed it up He then dressed like a madman, wearing rags, tying a dried garland on the head, eating on the way, sleeping anywhere, his body stained with dirt, and muttering only 'Mother knows' People heart fascinated by its glory had taken up his abode after having given up his stay at Kailāsa?

Wandering thus on the road he reached Ujjayini after some days How could that (city) be described where even the Lord of the three worlds, Śrī Mahākālanātha prompted by pleasures and his heart fascinated by its glory had taken up his abode after having given up his stay at Kailāsa?

The city was protected by King VIKRAMARKA, who by the valour of his arms destroyed all his enemies and who imposed taxes like Trivikrama (Viṣṇu, who captured Bali). He had a courtesan named DEVADATTA who attracted the minds of all people She was rich and famous She was the one abode of beauty, charm, youth, cleverness and grace She used to travel always searching for some one wealthy and fit to be fleeced Once when she mounted on a cart drawn by horses and was accompanied by five or six hundred foot soldiers and a retinue of clever maids she saw the mad man Noticing his form she knew for certain that the man was in possession of some treasure for which even the three worlds were worthless, that the rogue was not mad by nature but only posing like a madman for some reason Thinking thus, she said to him 'Good one, whence do you come? Where do you wish to go?" Though asked thus many times he only replied 'mother knows'. Then by her intuition knowing of his real self, she made him sit on the rear of the cart and brought him home There he was bathed fed and adorned with clothes, ornaments and unguents worthy of men of her company and she enjoyed with him sensual pleasures

She spent six months with him in a similar manner, giving up her harlotry and neglecting her services to the king Even by mistake he never gave another reply, but spoke as he had spoken before Once it occurred to him that she had brought him because she had judged him correctly so it may be that by staying there more he might give her everything out of infatuation (33) The best thing to do therefore was to go away from there But wondering how to go away, he folded his hands and pointing towards his own country, indicating his desire to go, he frequently said 'mother knows'

"I shall not be able to live even for a moment without you Sir, why do you go away? If you wish to go for obtaining riches then all my wealth is yours" Saying this, she gave him her necklaces, jewelled armlets and wealth in gold and started weeping "If", (she continued) "you wish to go to your country to meet your people, then I have got friends who will bring them here" Thus was he addressed, but he repeatedly said 'mother knows' and pointed towards his own country When Devadattā thought that she had been deceived and it was not possible to hold him back any more, he was permitted to go, and he quickly started for his own country After that she reflected thus "My life is lost, this beauty of youth is fruitless the pride of good fortune is worthless, the secrets of cheating rogues studied since birth bears no fruit and the secrets of harlotry as taught by groups of bawds and handed down through generations have vanished Now if he thus escapes deceiving me, then I shall cut off my breasts and throw them into fire" Resolving thus, she called two girls and instructed them to go after him

She said, "Avoiding his sight you two should go two yojanas by the by-path After you have covered two yojanas, one of you should come from the opposite village towards him The other should walk slowly behind him Then the one coming from the front should ask the one near him, as if recognizing who she is, and then act as has been taught"

Both of them followed him, and met each other the way it has been described And one said "Priyangikā! whence do you come?" Priyangikā "From Ujjayinī But Lavangikā! from where do you come?" Lavangikā "From this village Many days have passed since I left Ujjayinī, therefore tell me how is the king? what is condition of the state? and what is the news?" Conversing thus, picking up pieces of dungs, they walked some distance with him

Priyangikā "Sister Lavangikā! How shall I express? In Ujjayinī I heard of a great wonder The courtesan by name Devadattā fell in love with some mad man Though she tried to hold him back by offering him all her wealth he did not stay back Disregarding her he went away somewhere (34) That very moment, with her heart broken out of love for him she died And now the women of her retinue and her dependents are preparing to die"

On hearing this Sūradharman, who was walking, abruptly came to a stop He asked "What are you talking about?" When he was told everything upto 'he went away somewhere' he muttered 'I

am that sinner' and determined to put an end to his own life returned to Devadattā's house

When he reached there he saw on one side pieces of sandalwood, on the other curious garments and pots of ghee, and also heard the wailings of her routine On seeing him from a distance MAKARADAMṢTRĀ shouted

"Oh! sinner, have you returned? Having killed my daughter who was my life and the ornament of the whole woild, what else have you come to do? By whose favour will this family live now? How will I live? You have destroyed the head of the family"

While she was saying thus, he saw the lifeless DEVADATTĀ placed on bier Then he said sharply "Mother, why do you reproach me? Inevitable is the course of Destiny What purpose is served by scorning me? It is your Fate that this calamity has befallen you Be it so I do not desire to live without her" Saying this, resolving to put an end to his life, he tore open his thigh and gave her the invaluable jewel which by its lustre reddened the directions He further said, "By obtaining this jewel your family has bid farewell to poverty" The bawd then said to DEVADATTĀ in her own language "Rise, O perturbed one!" As soon as the ambrosial words entered her ears, DEVADATTĀ breathed a little, stretched hei body twice or thrice and started looking around Immediately joyous shouts burst forth Felicitations were offered, and rumour spread that DEVADATTĀ had been taken by death but has recovered again Clasping her to neck MAKARADAMSTRĀ chided her. Some one quickly fell at her feet and some others rolled in front of her Gradually when festivity ended, MAKARADAMSTRĀ reproached even the son-in-law then bathed him, clothed him, and welcomed him again DEVADATTĀ also bathed, put unguents and ornaments and spent three-four days with him

Now once at midnight, while he was talking lovingly to her about different things, due to force of habit the words 'mother knows' escaped him

DEVADATTĀ asked "Ah, does your mother know or do I know?" (35) Folding his hands he said "Mother does not know anything, you know everything"

"If I know everything, then out with you" was DEVADATTĀ'S reply and she kicked him out While leaving he woefully said "Give me some provision for the journey" He was given two gold palas and was driven out

"Thus, oh daughter, he was attended to by *DEVADATTĀ* even at the loss of her own wealth, though obstinate he was taken in after having known that which was secretly hidden, then understanding his Haridrā rāga, draining him of all his resources he was driven out That is about Haridrā rāga Therefore my daughter, in the case of a person of Haridrā rāga, without any compunction, even by extraordinary means it is best to dispossess a man completely As by the heat of the sun and so on Haridrā rāga fades, so in the case of man of Haridrā rāga threatening and the like make him averse, so without that, by extraordinary means, he should be immediately divested of his wealth

THUS ENDS THE FOURTH TALE OF SŪRADHARMAN IN THE ŚṚṄGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE FIFTH TALE OF DEVADATTĀ

"Moreover daughter I have already said that to please a person you should know his mind" Listen about it

Here in the city of Ujjayinī, presided over by the Lord of the Beings, Śrī Mahākāla, there ruled King VIKRAMĀRKA By the valor of his own hands he secured the title of the three worlds He had a courtesan called DEVADATTĀ, a jewel in the armlet of all the kings She was as it were the life, the breath, the consciousness, the vitals and all of the Fish-bannered God She was the field of good fortune, the abode of charm, the refuge of youth, the place of arts, the residence of the pleasures of the mansions, and the house of graces She was as if created by the creator by putting together all the lovely things of the world.

(36) The king having brought under subjection all the enemies experienced the joy of an unrivalled kingship and protected the whole earth like one town He sometimes fought the lords of elephants which laved the earth by the flow of rut, which competed with the elephants of Indra and which in their hugeness mocked the Añjanagiri He sometimes rode horses of high breed, which in speed surpassed wind, he sometimes practised archery on the parade ground deafening the directions with the constant twanging of the bows, he spent his time sometimes by witnessing practice of warfares, sometimes by thoughts on Śāstras, sometimes by studying the use of different weapons, sometimes by watersports, sometimes by wanderings in the pleasure gardens, sometimes by talking with friends, sometimes in the company of his beloveds, sometimes by seeing shows and sometimes by the sport of hunting

Once, when only a quarter of the night had passed, when the friend of Kumudinī (the Moon) rose, when clusters of Kumuda bloomed, when the directions were again lighted by the vanishing of darkness, , when the living beings had all rested .

* * *

* * *

* * *

(The king and DEVADATTĀ were conversing on the top of the palace The king asked her how her class of persons can win over by talking, loving etc She knitted her eyebrows and exhibited her aversion to the king's enquiries But to entertain him, she said that she will only tell him of a wonderful thing she experienced the other day While going some distance from the main palace-gate she saw a gem horse which by its beauty mocked Ucchaiśravas He (horse) had beautiful parts (kalā) like the moon «which possesses digits», he had a lovely frontal bone with a lock of curls falling backwards like the sea «which has lovely conchshells opening on the right», he quickly stood on the ground

(37) His hoofs were as dark as the indranīla jewels, whose body was rocamāna «possessed of a tuft of hair on the neck» though virocamāna «very resplendent», he was handsome as Uccaihś-ravas yet was anuccaihśravas «his neigh was not loud», he was a tārksya «garuda, horse» yet was a hooded serpent «had a wide girth», he was white as the moon yet as beautiful as coral «possessed of beautiful long hair», he was Śuktimān «possessed a curl on the breast» though Śrīparvata «the residential mountain of Lakśmī», he was, it seemed wind incarnate, the mind embodied, fame incarnate of the class of horses He had not much flesh on the face like the emaciated shoulder of Visnu with whom Lakśmī had a love quarrel, he was broad in chest like garuḍa, prominent in shoulders, not in stupidity, small in ears, not in form, hard in hoofs, not in face, deep in mind, not dull in spirit, soft in hair on the body, not in bearing lashes of whips, precise in its pace like the blade of the sword, shining in its complexion and eyes, bent in the neck and the pacings, quick in speed and understanding, he was made of all the seasons being fragrant in breath (Vasanta), pure in conduct (Summer), a fortunate acquisition of all the riches gained in conquests (Monsoon), very powerful in conquering others (month of Kārtika), huge in form (Hemanta) and cold in all excuses (Śiśira), he was white as the moon yet was Kāla «black, the God of death» He was the terrible to the circle of enemies on the borders of battle fields, his greatness was wide-spread, he was skilful in Catuska, superior in speed, first amongst the fastest; foremost on pathways, his movements were unobstructed in making rounds,

due to his peace and due to his moving in the skies he was not attached both ways (?), he sat in patience as if covered by a mass of lustre as white as tagara flowers and as if covered with a cover of strength out of fear of touching the earth being divine himself, he looked handsome having created for himself a moving canopy by the lustre uprising from the saddle studded with various jewels, having pearls sown in the borders of the saddles like drops of ambrosia for the propitiation of the eyes of the onlookers, having a neck looking like the top of the crystal mountain encircled by rows of clouds on account of it (neck) being girded with a collar of emeralds, he looked as if his wonderful good conduct was sung by rows of golden bells on his chest tinkling due to his naturally moving fore-feet, it appeared that he had spread out his wing as if for competing with garuda, on account of the slightly handing gajendrakas on both the sides, he was foremost among the circle of horses due to his sweet sound like the lord of the Gāndharvas , (48) his rear part was covered by the refulgence of various gems like a portion of the Milky Ocean, (38) the residence of the Goddess of beauty; the family house of elegance, the abode of good conduct, and the life of brilliance, he was of a good breed and was very big

On seeing him I thought 'well, this royal family has various gems, and in this family which is a refuge of all wonders I have seen today a jewel of a horse' But as I was curiously looking at it I saw a very handsome young man astride it Then I thought 'indeed this man has come to call me' and I quickly mounted the horse Then the horse was goaded by him and it flew in the sky that was flooded with moonlight

Due to its speed I did not now how far I was carried When I went some distance then in the night . . . .

* * *

* * *

* * *

Then she was led to a mansion and the horse came down on the earth They entered and there DEVADATTA saw a beautiful woman weeping Another man with a cane entered She was asked by them to work as a messenger of love One of them was saying that since birth he had been suffering the anguish of separation and therefore)

(39) "DEVADATTĀ! you should bring about an union as you wish to have it" When he stopped in his speech, the other getting an opportunity said Noble DEVADATTĀ, you alone are capable of doing it, and therefore with great hopes you have been

brought here" With my anger redoubled I said to him, "Am I not a lady? Am I your slave that I will act as a messenger for you?"

"When I said this he took up the cane in anger and started beating me Being tortured thus I frequently said 'The feet of king VIKRAMĀDITYA, who has conquered the three worlds, are my refuge' They were perplexed thinking that by my remembering you, (40) you would indeed come So they threw me there, and I saw them running away in confusion Then I saw myself fallen on the parade ground This incident took place this very night".

On hearing the narrative, the king said to her "DEVADATTĀ, is this true?"

DEVADATTĀ said "If it be untrue then the king may punish me"

Again the king asked "Is it true?" "If it is untrue then by the order of the king I am cursed indeed As soon as I took the name of your lordship then the confusion of those running away was such that I cannot even express it in words. I only heard their words 'VIKRAMĀDITYA has come, VIKRAMĀDITYA has come' In that confusion I did not know where the airplane flew away

Wonderstruck, the king again said "DEVADATTĀ, is this true?" DEVADATTĀ said just then as if confused, "Sir, it is entirely true Why should I speak untruth in the presence of the king?"

King SĀHASĀMKA was pleased, he said. "Oh! Superintendents of elephants! leaving aside the best of elephants. immediately give to DEVADATTĀ the second Lord of elephants together with four crores of gold pieces, rich ornaments and dresses"

"My Lord," then courteously added DEVADATTĀ, "this I shall inform you Outside the couch this is the one I get On the couch I shall take another also Your lordship asked me before how my class of persons acquire (wealth) Well, this is how they do it" Smilingly she spoke thus and stopped

Hearing this VIKRAMĀRKA was twice pleased and he said "Well done, DEVADATTĀ, well done I have been enlightened in a charming manner. The tradition of your class has thus been elevated to a high state" saying this he doubled his gifts

Therefore, oh daughter! for those who drain the resources of men by knowing their minds the gain of wealth is certain For it is a great truth that there is nothing a person would not give when his greatness is glorified.

THUS ENDS THE FIFTH TALE OF DEVADATTĀ IN THE ŚṚṄGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE SIXTH TALE OF LĀVANYASUNDARĪ

"Moreover, O daughter! for those who try to secure their object even at the risk of self-sacrifice after taking refuge with a man of great valour and adventure, the fulfilment of their self-interests is not difficult This I told you before, I shall illustrate it to you now".

(41) "Here there is a town called Ahicchatra, famous in the world, and presided over by great men like the rich merchants and others There ruled for a long time king VAJRAMUKUTA enjoying the pleasures of kingship He had defeated the circle of neighbouring princes with the support of his ministers in their service since his father's times, had gradually conquered all the arrogant enemies and was surrounded by a powerful retinue

In the same town dwelt also an oilman by name GHUDA who was in affluent conditions because of his rich patrimony He had a wife named LĀVANYASUNDARĪ, young and beautiful, looking like a play-doll of Madana, the ornament of youth and loveliness even of loveliness Her beauty was not unparalleled in her own class of people, but as it surpassed (the beauty of) all the other women it was an object of wonder to all the people Enjoying amorous pleasures in her company his days passed happily

Once while she was in her own house she came within the sight of the king who was roaming about Seeing her, as if wonderstruck, stupefied, infatuated, and helpless due to the striking of the arrows of Love, he somehow reached his house He wondered how she could be obtained, for he would surely not desire to live without getting her When he came to know from the spies that she was the wife of GHUDA, the oilman, he considered how he could bring him under his subjection He arrested him under the pretext of adulteration in oil Though, he (the oilman) offered to pay fine in lakhs, he did not free him On the other hand he tortured him by inflicting many punishments LĀVANYASUNDARĪ then understood the king's intentions, and said to her husband "You must free yourself by giving whatever fine the king asks of you" Accordingly he said to the king "Your majesty does not accept even gold drammas, please tell me then what else should I give you? Whatever you command I shall definitely give" The king asked for a hundred elephants knowing that it would be impossible for him to obtain them Hearing this the oilman was very much

perturbed in his mind with a series of worries such as 'Where on one hand is my caste and where on the other the elephants? Therefor I am totally lost What is the way out? And what resort", LĀVANYASUNDARĪ came and asked him what the king had asked from him Nervously he said "As I am asked by him to get a hundred elephants my end is near at hand. How will I be ever released?"

She said "You accept it, I will get you a hundred elephants".

When the oilman accepted the king's command, the king thought that he would never be able to obtain a hundred elephants, therefore she would be in his possession now Thinking thus he said "When could you get me a hundred elephants?" Instructed by her, the oilman asked for six months The king agreed The oilman then said to his wife "Why did you (42) make me accept such a fine without the faith (to pay it to him)?" She said to him "This king is in love with me and under this pretext wishes to possess me But it is an undesirable hope He is (like) my father. Therefore you must do what I say, and I shall get a hundred elephants in due time." He agreed to what she said "My conduct need not be considered when it is a question of your (life)", she added

Then taking with her five-hundred best horses and carts, a retinue adorned with clothes and ornaments of various kinds . . . keeping in mind King SĀHASĀNKA, the abode of all adventures she started for Ujjayinī After a few days she reached Ujjayinī She took up her residence on the bank of the Śiprā, where the heat of the sun was warded off by trees and creepers bearing various kinds of leaves and flowers She had a rumour bruited about herself that a courtesan, who in beauty surpassed the damsels of heaven, had arrived from some place She distributed gifts adequately to the suppliant and spent her days in pleasures She gave hope to the feudatories and others who came there asserting their superiority by saying 'I shall do what I can' But she never accepted anything from anyone

As days went by news reached the ears of king SĀHASĀNKA Out of curiosity he sent his spies to verify the rumour When they reported that it was true, then under the pretext of going on a hunting he passed by her house She draped herself in gorgeous robes and showed herself gracefully to the king On seeing her he fell in love with her, and returning from hunting somehow, he passed by the same path and came to his residence Reaching home, with his mind striken by Smara's arrows, he sent his clever and affectionate entertainer MUKHARAKA immediately to her place Going there, meeting her and talking about various things he said after some time

courteously· "(While the king) was returning home from hunting (he saw you) and has sent me to find out to whom you belong and who you are Therefore you may say .

' (She says that she had heard of the king and had come to him and if he does not accept her then in this life MUKHARAKA considered himself as having done his job and thought) 'Ah! this is indeed a shower of flowers without a creeper and a shower of water without clouds'

When heat lessened and the Lord of the lotuses went to the west, when the shade of the trees turned the other way as if unable to bear the heat (43) when herds of hogs moved about here and there, when herds of cows moving slowly due to satiation, ruminating and hearing the tinkling of the small bells resounding due to the movement of the neck as they were walking, and with their eyes a little tired due to fatigue, were returning slowly to the town from the forests; when on the roads only a few travellers were seen, when flocks of birds, leaving the pastures quickly flew towards the garden trees, when the directions exhausted by the fierce heat became cool as if pleased at the touch of the evening breeze, when gradually the sun (lit whose charioteer is Aruṇa) red as the young, red-crested cock came to the top of the western mountain, and when the eventide made the intermediate space red with its rays red as if dipped in lac like a weaver who weaves the middle part by spreading the threads through the shuttle, when the garden grounds looked beautiful as if marked with the alaktaka-dye transferred from the feet of the moving forest deities, due to the mixing of the thick shade of the trees with the evening glow seen between the interstices, when the waters of the lakes looked splendid being covered by a network of the rays of the sun atop the setting mountain and therefore turned red as if by the blood from the hearts of the pairs of cakravāka birds anguished by the forthcoming separation, when the clear crystalline floors in every house looked as if swept by the kunkumarasa because of being mixed with the rays of the sun resembling the open pomegranate flowers; when the eventide was resplendent as if it were with the tide of the tossing ocean of love overcoming the world

Gradually rose the Lord of the night-lotuses giving life to the clusters of kumudas and Love Which was like a golden ear-ornament of the eastern direction, the mark of kunkumarasa on the forehead of the night, the shining golden mirror of the directions, the only blooming golden lotus in the lake of the sky, the one pot-like breast of the heaven anointed with kunkuma with its garment in

the form of darkness having slipped off on one side, like the playing ball of Rati turned red due to the red-dye on her palm, and which was like a golden pot for the consecration of the future sovereign, the mind-born one Then giving pleasure to women, rising from the ocean, being surrounded by constellations, and giving joy to the kumudas, (44) the Lord of the Stars, shone brightly, destroying the demons in the form of darkness as black as powdered collyrium When the moonlight produced the fire of love, which tore open the clusters of kumudas and the hearts of the cakravākas, which destroyed the darkness pervading the by-paths and the pride of the haughty women, which agitated the sea full of waves and the hearts of the lovers, which pained the elephants' tusks and the minds of the separated ones, and which was being drunk in on all sides by the families of the cakorakas with their beaks open and by the eyes of the people and yet was on the increase . when such words of the friends clever in bringing about love quarrels and unions were heard spoken to the proud women 'Friend, Madana is irresistible, the mature rays of the moon are unbearable, youth is shortlived, and the bond of love is unsteady', when the lights of the mansions first enkindled were clearly perceived in the bodies of the separated women like the reflection of the sparks of the fire of love, when the wanton women whose hearts were filled with passions sent to their lovers the messengers forgetting and instructing the messages again and again, when the ladies wrote the messages of love with the juice of the musk on the leaves of the ketakī in the lamp of the moon, when the women looking again and again at the paths of the lovers decorated their houses, when smoke of the kālāguru incense issued from the windows of the vāsakasajjās like the measures of the inflamed fire of love, when the abhisārikās went in all the directions like the presiding deities of the moonlight, with their bodies covered with white garments, with the powder of thick ghanasāra sprinkled over the cheeks, with the pearl ornaments on every limb, with the whole body anointed with sandalpaste and with their braids of hair tied with the blooming mālatī flowers Then the whole earth was as if expanded with nectar, flooded by the milk of ocean, made of crystalline stone, made of the lustre of the Dramida women's teeth recently polished, made from the inner part of the leaves of the palmtree, be-sprinkled with molten silver and as if carved out of the tusks of elephants, when it (the earth) possessed the beauty of the Candraloka, when the moon slowly whitened the directions and became pure and rose up in the sky, transferring its own redness to the minds of couples

At that time the king sent MUKHARAKA to fetch her She also, looking at the road with her neck raised like the agriculturists

looking anxiously at the watery clouds, saw him coming When he told her of the king's acceptance of her, she was mighty pleased She quickly came to the king's palace When LĀVAṆYASUNDARĪ came, the king, full of love, enjoyed amorous pleasures in her company that night And in the morning having performed his morning worship and having finished his meals etc , seated comfortably and happily, he told the whole affair to BHATTAMĀTRGUPTA (45) Hearing about it BHATTAMĀTRGUPTA said to him

"Sire different kinds of selfish women move about the earth Therefore, your Lordship should not trust them I know this is harlotry" When BHAṬTAMĀTRGUPTA told him thus, he thought 'Do I not know what is natural love and what is harlotry? Let it be What have I to do with it BHATTAMĀTRGUPTA is venerable, therefore I shall not say anything He is always like that' Thus disregarding him he confidentially spent many days in her company

But BHAṬṬAMĀTRGUPTA again and again reminded him of his words One day while he was thus reminding, the king said "Then how can true love be known? When I test her, she does not even protect herself On the other hand all signs of love are visible in her And I do not notice any aversion in her such as thinking of some one else even in dreams" Whe he said this to BHAṬṬAMĀTR-GUPTA, he again said to the king

"Then your Lordship should test her by rustic methods" But in order to test her, as he derided her more and more by such vulgar methods as cutting of her nails, teeth, and hair, she became more and more pleased and affectionate He told BHATTAMĀTRGUPTA everything When he said "You always scoff her by saying this is all harlotry, nothing but harlotry, but not a single act of her's is like that of a harlot," to him BHATTAMĀTRGUPTA again said, "She is a clever rogue that she has produced this illusion in your Lordship's mind Now I am convinced that all this is harlotry"

Through others she knew what BHATTAMĀTRGUPTA said (about her) and being always apprehensive looked upon him with great awe But once it occurred to her that many days had passed and the time (of six months) would soon be over Thus thinking she came where the king and BHATTAMĀTRGUPTA were talking and sitting for a moment, said "This is indeed the fruit of your favour that having come from a distance out of love for your merits, this person says it is all harlotry Let it be so This consideration indeed is a proper return for my love It is well that you, a king, and this one, towards whom you are favourably disposed, are in unison" The king exclaimed "Who told you this falsehood? Is

BHATṬAMĀTRGUPTA like that or myself?" On hearing that, she smiled a little, stood there for a second and then entering the bedroom, taking the king's dagger lying on it, severed her head.

Then with his mind full of misgivings VIKRAMĀRKA entered within and saw her with the head cut off As if struck by lightening, as if enveloped in flames, as if gazed at by a poisonous snake, he stood there a moment Afterwards, with due consideration he called BHATṬAMĀTRGUPTA inside and said

"BHATṬAMĀTRGUPTA! do you see the end of harlotry?" He said "Sire, I have seen it What else shall I say but this, that this is harlotry too"

(46) The king was wrathful Disregarding BHAṬṬAMĀTRGUPTA, making his servants lift her up as she was, he came to the temple of the Goddess Āśāpurā VIKRAMĀDITYA sent his whole retinue outside and himself prepared to cut off his head That moment the Goddess Āśāpurā caught hold of his hand and said

"Son, O son! do not be rash You are not an ordinary person Why do you put an end to your life out of sheer compassion for others?"

He answered "Forgive me, Oh Divine One! Please leave off my hand I shall present you a desirable offering today"
The Goddess said "I am pleased with your extraordinary valour Therefore speak, what do you desire?"

VIKRAMĀRKA said to her "Goddess! Let LĀVANYASUNDARĪ come back to life" And the Goddess made her alive again

Happy in mind VIKRAMĀRKA returned with her to the palace Everywhere felicitations were offered and the townsmen were all very happy Thus the days of those two, satisfied, happy and deeply attached to one another, were spent

And now one day, after meals, when the day was practically at end, when the friend of the lotuses was gradually going to the western direction, VIKRAMĀRKA, seated in the ivory balcony with her, saw a lord of the elephants named RIPUDALANA who was roaming about at pleasure The (elephant) was as it were devouring the orb of the earth by his four feet which bore striking resemblance to caskets made of black jewels, possessing jewels in the form of nails as if they were the eighteen extensive islands come under his feet, looking handsome with his well formed hind-quarter and shining skin looking like the mansion of pleasures of the Goddess of Beauty, adorned by strong and well built shoulders as if

they were the doors of the heart, the residence of the Goddess of Valour, possessing a splendid wide chest looking like an extensive sea of inviolable beauty adorned with the tossing of fish, due to his face being thickly covered with swarms of bees falling on account of the continuously oozing rut it appeared that the Creator made a dark pit without effort out of mercy for the injury that may have been done to all the other elephants, which appeared as if possessed of flames of the fire of anger on account of the spreading lustre of his pair of eyes as yellow as drops of honey, which looked splendid with a pair of long, glossy and smooth tusks possessing the complexion of fresh mālatī flowers, appearing to be the first two sprouts of the universally pervaded fame born out of destruction of herds of intoxicated elephants, decorated with two cheeks as if with two kula-parvatas which are the source of the wide and continuously flowing river of rut, adorned with a kumbha (frontal prominence on the forehead) with something marked on it looking like an auspicious pot adorned with leaves for greeting the Goddess of Victory, having broad ears imparting broadness to the naturally broad face, which, because of the skin painted with small red dots (appeared) as if variegated with the particles of the blood of the enemy's elephants destroyed in many fights, and having waving lobes as if fanning the cheeks heated by the thick rut, looking fierce with a thick, gradually thinning, and very long trunk swinging fast, as if searching for all the herds of elephants on earth, (47) possessing a pair of temples looking terrific by the ruddy brightness of sindūra applied to them and looking like the breasts of the Goddess of Victory red due to the continuous rubbing of kunkuma, making the single-streamed Yamunā look like the Ganges flowing in three streams by the constant flow of rut at three places, whose (praise) is sung by the host of bards in the form of the bees being attracted by the fragrance of the lake of the ever-flowing rut, having a pair of beautiful white chowrie-like ear-ornaments, possessing the lustre of pure white conches looking like embodied fame earned in the victories obtained in many battles, possessing some indescribable charm by the broad shoulders with the joints firm, and with smooth and shining skin, having broad withers, an elevated and curved bow-like backbone, a well arranged tip of the tail and a very straight, long and glossy tail He was pleasant yet terrific, possessing two tips (of the trunk) fascinating the minds of all people, , small in skin, hair on the body, scrotum and the hind quarter, big in shoulders, trunk and tail, very broad in thighs, withers, hips cheeks, corners of the mouth and temples, very symmetrical in the hind-withers, tip of the tail, sides, belly and thighs, smooth in skin and hair, deep in mind and roaring, clever in movements and in performing feats, shapely in form and backbone, fragrant in breath

and rut, great in body and valour, and red in the palate and the corners of the eyes By his class, form, behaviour, valour and so on

.. ..

.. ..

He looks as if made of all the seasons with his eye-ball looking beautiful like the autumn when sugarcane grows, his might terrific like the winter which is full of snow, his action violent like the cold season which produces tremor, and his tip of the trunk moving gracefully like the spring when lotuses bloom; his using all the rivers like summer when all the rivers get dried up, and his roaring deep like the rainy days when deep rumbling is heard He conquered as it were the whole group of heavenly elephants by disregarding the roar of Airāvata, (the elephant of the eastern quarter), destroying everyday the glory of Pundarīka «elephant of south eastern quarter, day lotuses» by water sports, uprooting the splendour of Kumuda «elephant of south western quarter, night lotuses», conquering Sārvabhauma «elephant of the northern quarter, all conquering ones» in many battles, surpassing the lustre of Añjana «elephant of the western quarter, collyrium», defeating Puspadanta «elephant of north-western quarter, sun and moon» by his lovely and refulgent brilliance, and who put aside the enthusiasm of Vāmana «elephant of the southern quarter, Vāmana» by the constant grace of taking three steps Who bore the beauty of the fourth day(?), who was charming to the eyes of all people like the state of inebriation, and who by his excessively fascinating beauty and charm as if satisfies fills, expands, pleases and gladdens the eyes

(48) On seeing it, the king joyfully said to LĀVANYASUNDARĪ after a moment—"My beloved LĀVANYASUNDARĪ ask for anything" When she was again and again requested respectfully she said

"Whatever is yours is mine, what else shall I ask for? But if you want to please me, then (know) that since childhood I have great fascination for elephants, therefore give me a hundred such elephants' The King said—"This is nothing, ask for anything else you desire"

Saying this he gave her a hundred elephants

She said "Let it be announced that a hundred elephants have been given to LĀVANYASUNDARĪ" The king did as he was told

When two-three days passed by, LĀVANYASUNDARĪ, folding her hands said to the king—"Sire, let me take leave of you I am a courtesan Such is our practice"

. .. .

(The king was naturally surprised and asked what all this was about LĀVANYASUNDARĪ gave an account of the whole affair The king gave her leave to go She went back to GHUDA with the elephants and they lived happily ever after)

THUS ENDS THE SIXTH TALE OF LĀVANYASUNDARĪ IN THE ŚRNGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

(THE SEVENTH TALE OF CHEATING THE BAWD)

"Moreover, one should always protect oneself from dhūrtas

There was a brāhmana who in old age begot two sons When they grew up they aspired to visit another country When they started on the journey the terrible summer set in, with the hot sun destroying the wealth of beauty of the earth produced by the spring

When (in summer) the wild cocks hidden in the hollows of old trees fearing the heat, were slowly crowing, when the decayed barks of the trees were dropping down as their joints had loosened by the excessive heat, when small insects in the joints of the barks were tortured by the intolerable heat, when two or three leaves were seen , when trees went dry, when the roads were nail-scalding as if chaff-fire had been spread on it as the dust had become hot due to the broiling sun, (49) when the shrill screeching of the cīritikas deafened the directions as if despising the forest region filled with the blaze of the hot sun, when the tops of trees were enveloped in flames enkindled by the breath of aged pythons, which (trees) were noisy with the tearing of the tough barks as the small worms tried to enter them, and whose tops were shaken by the wind raised by the wings of the birds taking flights out of fear, when the forest-conflagration was blazing everywhere, when the sandy banks became wavy because the waters were ebbing every day as if the mature, hot-rayed thirsty sun drunk all the reservoirs after the fatigue caused by traversing the very long days, when the śapharikā fish were agitated on seeing the cranes moving near the puddles, when the young tortoise, exhausted by heat rested under thick moss, when the reeds were slightly turning dark, when the streams flowing from the thickets of the mountains thinned down, as if pained on seeing the beauty of the trees on its sides being destroyed by the rays of the sun, when the small acquatic animals were tortured by herds of huge buffaloes exhaling breath now and then through the slightly blowing nostrils, continuously scratching their bellies afflicted with gadflies by the tips of the swaying horns and

frequently snapping their backs with the tails because of the fear of flies, when the bog had dried and worms resorted to the cracks; where the middle of the lakes having little water in them had become swampy; where herds of deer, resting in the shades, ruminated at intervals due to sloth brought about by the heat of the morning sun, when on account of the humming bees concealed under stones it seemed the trees were grunting out of helplessness being exhausted by the heat; when the thirsty fawns with their eyes closed a little due to tiredness were running here and there with their necks and ears raised up being attracted by the mirage spreading all round in the lower grounds due to the heat of the rays of the sun, when some families of monkeys silently sitting on the branches of the trees, distressed by the fatigue produced by their own fickle movements, were dragging on the midday drowsiness by falling down (from the trees), their bodies languid due to the helplessness on account of the languor of sleep were getting up again and climbing (the trees); when herds of wild boars, as black as pounded collyrium, with their darkness, doubled by mud, who due to the fear of the sun frequently rolled their tawny red eyes which looked like glow-worms in the mass of darkness, were taking resort in the thickets of mustā on the sides of the ponds; when the birds, afraid of being drowned in the hot particles of dust entering the joints of the wings abandoned the paths and hid in the hollows of aged trees, when the directions were coloured variously by particles of grass burnt in the forest conflagration resembling iron spikes (in the hearts) of the travellers produced on account of separation from their truly loved sweet-hearts, when the sky was laden with the rustling uprooted particles of the barks of trees; when the wind was blowing hard and was resonant with the screeching of crickets constantly mixing with. . . which (wind) brought coolness to itself when tormented by the rays of the sun, with the particles of water emitted by crickets in every wood, (50) which was hot and long like the sighing of the directions who were tormented by the pain of separation from the Spring; which was fragrant with the pollen of the swinging arjuna flowers and which swept away pieces of dung

(During such a summer) one day, the two travelling thus reached the Vindhya forest of terrifying splendour Which (forest) was stretched from the eastern to the western mountain; which was rendered beautiful by the trees that bore the greenness resembling the brilliancy of the peacock, which (trees) had their trunks surrounded by bees due to the fragrance of the rut transferred to them by the scratching of the temples of the intoxicated elephants, whose roots intermingled with flowers as the branches were broken because of the swings of creepers made by the sylvan deities, whose

leaves were constantly plucked by the women of the Śabara king tipsy with drinking wine, for covering their ears, which were fragrant with the sweet scent of the ripe fruits hanging on the small swaying branches slightly crushed by the frolicking monkeys, whose shades were continuously resorted to by the Kirāta women exhausted in pitiless sensual sport, whose bowers of creepers resounded with the shrill singing of the Sidhha women intoxicated by the honey of the flowers and which (trees) have clusters of fruits and flowers that could be gathered by hands (The forests) where creepers of black pepper were powdered by the unalarmed female cakoras, where parts of the pūga trees intermingled with the glossy lavanga creepers, where the sky was in part decorated by a rainbow made up of the plumages of the flying peacocks, where the amorous sport of the Śabara women which had slackened in the interval of sexual intercourse was enkindled by the cackling of the gallinules intoxicated by drops of water of the streams flowing from mountain caves and which were drunk by the clever cātakas with their beaks, where on the earth covered with the pollen of the priyangu flowers spread by the frisks of the patridges, the footprints of the sylvan deities were seen, where due to its denseness some regions were occupied by groups of Śabaras running helter-skelter intent on hiding and their eyes tremulous being startled by fierce tigers, which at places was scented with the fragrance of crushed mustā plants uprooted by the wild boars, somewhere monkeys were seated on the high branches as if due to the fear of the leaves being cut off by the young ones of the elephants, where at the foot of the mountains lakes were formed by rivers flowing from the thickets, which (lakes) were indicated even from a distance by the twitterings of the tittibhas and whose embankments were concealed behind giant trees, where at a place a solitary aged monkey seeing a portion of the tree being consumed by the flames of the forest-conflagration, and finding no other shelter, glancing in the directions piteously, swaying his neck, contracting his body in wonder, with his pair of ears drooping backwards, with his tail let loose, blinking frequently after momentarily fixing his eyes out of distress, with his palate dry, his mouth open, his rows of teeth visible, his face pitiful, with his eyes irritated and closed due to smoke, for a moment thinking himself to be burnt, quickly opening his eyes and looking sideways, holding fast to a branch out of fear of falling down, losing grip and falling down being perturbed, and getting up again, his body fainting due to fear, and screeching inaudibly, was climbing atop an old tree, branch after branch, (31) where the banks

full of green trees were resorted to swiftly by herds of elephants, among (the herds) here the young ones slowly grouped together because a portion of the land was encircled by flames of the forest

conflagration, and there the young-ones and she-elephants cried out alarmingly on seeing the splintering of the thorns, knots and barks of the bamboo forests, where (in the herds) some elephants were loudly roaring, with their trunks rolled up they were frequently circling, with raised ears and necks they were looking for roads of escape, with their hind quarters slightly drawn in. tails straightened and then flung up, eyes wide open due to fear, with the desire to escape the fierce forest-fire that was slowly spreading. they spread themselves, then came together, then after seeing the conflagration lessening in one direction they waited for moment then roaring wildly, dashing the trunks on the ground, deafening the directions with roars as their sides were burning, they swiftly rushed out with the leader amongst them showing the way, and where (in the herds) every moment the she-elephants were anxious about the young-ones lagging behind due to their slow speed; (the forest) with one side variegated with the mud of the ant-hills dug up by the bears, where the deep lakes were disturbed by herds of elephants, some of whom, though fatigued by the heat of rays of the midday sun, slowly dragging themselves near the water were engaged in digging water on the banks by their feet, their tails raised up and trunks spread out, some (elephants) were drinking water by curling up their trunks, opening their lips, slightly raising their necks and placing the tips of the trunks in the mouths, where elephants were drinking, emitting, beating and dirtying the waters by coming in and out (of them), spreading at it were a watery umbrella over themselves by first taking water, then sprinkling it on their sides, and then spraying drops higher up, rendering undistinguishable their ears and tusks by the leafy lotus plants and roots thrown on their heads, taking dips and throwing up water from the tips of the trunks, passing urine on the bank after drinking water, hearing carefully the sound of the passing urine, with the buttocks lowered, the sides expanded, the ears a little raised, the front feet spread out, the heads a little shaking and the eyes drawn towards their ears some leaders of the herds with their temples full of rut entering the waters and exhibiting a blue umbrella indicative of their sovereignty by the swarms of bees who had left the temples out of fear of water, but had fallen (on the temples) again out of desire of drinking (the rut), and the young ones eager to enter the waters turning away being afraid of their depth and taking resort behind the limbs of the she-elephants; which (forest) appeared to be flooded with thousands of streams of the Ganges oozing down from the sky by the springs gushing out from the base of the mountain broken by iron rods or flowing out through the woods or from cracks of the huge boulders, (52) some (streams) became broader and whiter as they flowed along, and being extensive and clean were not seen long distance off,

some (streams) flowed on the moss-covered stones lightly as if out of fear of slipping, and collected in the woods on the mountain sides, where the jungles were scented by the fragrance of the sallakī trees as their barks were recently ripped off by the scratching of the trunks of the elephants, which seemed to be full of foliage due to the flames of the forest-conflagration, which appeared to be flowery by the citralaka mixed with puṇḍraka(?), which seemed to be laden with fruits due to the huge-bodied elephants, which was colourful with the groups of peacocks with their plumages raised in dancing, which was adorned by tigers moving in the bushes, which seemed to be laughing by the young ones of the lions at the mouths of the mountain caves, which seemed to have horripilation on account of the thorny bamboos, which appeared to have the hair standing on ends due to the erect kharjūra trees, which was as if engaged in dancing on account of the thousands of sprouts tossed about by the wind, which seemed to be perspiring in the form of the jaturasa oozing out from the rocks heated by the sun, which was as if fanned by the leaves of the high palm trees swayed by the wind, which seemed to be possessed of speech due to the chirpings of the birds everywhere, where at various places it was throwing out pieces of elephants' dry flesh, drying the hides of the lions and tigers, and keeping tusks of dead elephants, where in some regions the waters of the streams surpassed the redness of the sun being mixed with the blood of the travellers put to death, where places under the shades of the trees were noisy with the quarrels of the travellers with the caravaneers, where the eaves of the roofs of huts of hay were made colourful by the peacocks' feathers, where at some places commodities were purchased from caravans, where at some places search was made for the blood-stained pearls from the temples of the recently killed elephants, where the directions resounded with the fight of the dogs greedily snatching pieces of dry meat of a beast killed near the caitya tree, where at places heat was dispelled by the flocks of vultures circling above the flesh of the dead beasts, exhibiting thus it seemed the sovereign rule of the place of destruction, where the travellers avoided the settlements of the Bhillas which were inferred by the sky darkened by the smoke of the continuously cooked meat, where looking with alarm at the recently killed travellers on the paths, the palates of other travellers were parched, their footfalls became quick and light, and as they looked frequently at them with necks turned, they tottered even on the level paths, walked a little on one side due to anxiousness, were frequently terrorized by the fear of wild beasts on hearing the rustling produced by their own feet falling on dry leaves and considered even the short roads long, where at places the fierce wild beasts were also terrified by the army of Śabaras filling the directions, blowing horns and engaged in hunt-

ing with bows and two three wooden arrows [illegible] controlled by their chiefs who had dark [illegible], snub [illegible] [illegible] eyes [illegible] joints of the bones, beards formed of [illegible] hair [illegible] eyebrows, shrivelled chins, [illegible] cheekbones, [illegible] ears, [illegible] hairs and wearing plumage of peacocks, [illegible] which (forest) though very quiet was doubly causing fear through [illegible] for the fear such as, wild beasts on the [illegible] [illegible] [illegible] flowing from the terrible caverns of the high mountains and the sounds of various birds were not known; which forest was [illegible] over by mountain villages at intervals, where the [illegible] of the ploughed fields were inferred even from a distance by the [illegible] odor of the frying of fresh cakes of grains, where the [illegible] of the cocks was heard, where the Kodrava guarded by the [illegible] ful arrogant wives was [illegible] by the [illegible] [illegible] chine where the courtyards of the huts were fragrant with the [illegible] ing of cooked barley; on whose dangerous boundaries could be seen some grass huts pleasant with the songs of the women following the rhythm of the pestle while pounding rice, where the settlements which were located near the deep lakes, and which gave [illegible] to the travellers were difficult to be approached due to the tall bamboos; which (forest) was full of thousands of old trees some withered and some turning dry, which at some places touched the sky with hundreds of hard and long branches the inter spaces of whose branches were occupied by aged pigeons frequently [illegible] whose hollows were pecked by the wood-peckers desirous of eating small worms, which because of few leaves and few branches offered little shade and which had hardened trunks because of their natural hardness. In which (forest) were other dense trees on both the sides of the roads beneath which it was pleasant to live because of the cries of the peacocks intoxicated at the sight of the untimely dark clouds which were always green even in summer as if they had constantly and in greater measures drawn greenness from other trees and which drew water from the springs, which (forest) was a place of all mishaps; the house of terror, the sister of fear, the abode of difficulties, the origin of agitation, the cause of tremour the primary cause of pain, the residence of wickedness, the land of illusions the mine of fatigue, the market of sorrows, the abode of despondency, the climax of anguish, the mine of the fruits of all bad actions, the cause for nourishing consumption, the friend of confusion, the bosom companion of miseries and the mother of delusion.

Those two, going through that (forest) with their provisions for the journey exhausted, spent there seven nights Afflicted with hunger and thirst they somehow came upon a sweet and pure watered lake with a banian tree on its bank Under the tree they spent the day When it was night they enkindled a fire out of fear of

wild beasts and were passing the night keeping awake for a quarter by turns

Now, during the third quarter of the night, SOMADATTA, walking and sitting at intervals, heard a conversation of a pair of pigeons (by the śrutāśrutanyāya?)

The she-pigeon said "My lord, for the one that is born, death is certain Therefore if death comes about in a glorious way by helping others it is indeed blissful If these two miserable brāhmana boys, afflicted by hunger and thirst, and who have sought our refuge, would die here then what would be the purpose of our life? Therefore, to preserve their life (54) we should sacrifice ourselves" Hearing this, the pigeon answered "Well said, beloved You are indeed dear to me Let us do that Of these two, the one who eats me will be a king and he who eats you will get five-hundred gold pieces everyday This had been predicted by sage Uttanka at the time of our birth" Saying this, both of them threw themselves into the blazing fire

Having heard this and witnessing the scene with wonder SOMADATTA pulled them out of the fire Then arousing his elder brother he told him about the incident of the pigeons, gave him the pigeon to eat and himself ate the female-pigeon After eating, he went to sleep When he awoke in the morning five-hundred gold pieces were by his side Both of them were convinced now, and taking the gold they proceeded as desired

Now, as they were going, one of them felt thirsty, and in search of water he went in a different direction The other continued the same way and went a long distance The former returned after finding water but lost his way Thus because of different paths both of them were separated and went different ways

Now, according to the story, the elder became a king of Magadha The other wandering about reached the city of Kāñcī In that city, which by its splendour surpassed the three worlds, dwelt a bawd called MAKARADAMSTRĀ She had a daughter named KARPŪRIKĀ The beasts in the form of the sensuous men who got caught in the snares of her eyes were not able to move even a step In amorous sport he spent many days with her Everyday he gave her unlimited gold No supplicant even turned away from him, nor did his wealth ever decrease though he gave constantly Seeing his undiminishing affluence MAKARADAMṢTRĀ said to her daughter "Child KARPŪRIKĀ! This man basks in wealth yet the source of his wealth is not known" KARPŪRIKĀ said "Mother, I also do not know the source of his wealth" On hearing this MAKARADAM-

ṢTRĀ said "Oh wretched KARPŪRIKĀ! you are not born of me indeed! How can one born of me be just outward-looking? Therefore, henceforth, you must so engage him and please him that he will tell you the source of his income"

He was then propitiated by services and sweet talks, and he narrated the whole incident of the she pigeon to her KARPŪRIKĀ narrated it to the bawd Coming to know of it the bawd felt she had gained a new life, or a treasure or a kingdom He was then fed with emetics, so he soon vomitted, and while vomitting threw out the she-pigeon. Out of covetousness (the bawd) devoured it together with saliva as soon as he vomitted it (53) His gain of gold pieces hence-forward stopped and the bawd's began Knowing him to be worthless now the bawd drove him out under some pretext With everything lost but his life, regretting why he ever revealed to her the affair, he left that city

While wandering about he heard from some travellers that a foreigner named VIṢṆUDATTA had become the king of Magadha; and that he was very pious and charitable On hearing this he remembered the account of the she-pigeon and thinking that this man must be his brother he went to Magadha. Having gone there he gave him his own acquaintance and stayed there a few days Then taking along with him much wealth he returned to Kāñcī to avenge his defeat

He came and gave fees to KARPŪRIKĀ'S neighbour woman and began enjoying in her company as before From the very first day

. . . .

. . . .

Believing him, she asked him. "How did you obtain all this wealth?"

He answered "Why do you worry about it? It is a long story But being requested every day he said "I had gone to the Śrīparvata There I performed austerities endangering even my life and then obtained this siddhi"

Once KARPŪRIKĀ went herself with him to the banian tree and witnessed his affluence Her desire was then redoubled and gratifying him in various ways said·

"I am very eager to possess this wealth Therefore if I am dear to you and you have the slightest regard for me, then negotiate a bargain by accepting the she-pigeon"

SOMADATTA said "Oh beautiful-bodied one, the attainment of wealth from the she-pigeon is limited only, while this attainment is unlimited, how can a bargain be struck between unequal things?"

KARPŪRIKĀ said "Then take along with it all the wealth earned by me till now and make an exchange"

SOMADATTA said· "What is it that I will not do out of love for you? Let it be so Give me the she-pigeon"

Then the bawd who was kept out was called in and making her emit out (the she-pigeon) by emetics, KARPŪRIKĀ returned the she-pigeon together with all her wealth in the presence of witnesses SOMADATTA also thrice sprinkled water in her hands and said "I swear by the three truths, let the siddhi I attained at the Śrīparvata reside in you", and washing the she-pigeon he swallowed it, sent the wealth to his house and ordering the retinue to remain there as before for five nights, he himself went away to his brother

(56) Now the next day, KARPŪRIKĀ went with the bawd beneath the banian tree and crowed like a cock Then the retinue of the king served them as before When five days were thus over, and price was paid for it, no one came to KARPŪRIKĀ even when she crowed like a cock Hoping that they would come she moved at various places frequently crowing like a cock, but no one turned up in that direction Then the bawd said to KARPŪRIKĀ who was crowing "Daughter, why do you rail thus? When a she-pigeon enters a house this is always the result"

And her maid servants said to her "Madam, when you give one thing and take another, then both perish" All of them were disappointed, and with their faces downcast like themselves they returned home

SOMADATTA returned to his brother who was ruling at Magadha and lived happily

Therefore, O daughter, dhūrtas should never be troubled For when they are troubled they act in such a way that they vanish after taking even the previously earned wealth

THUS ENDS THE SEVENTH TALE OF DECEIVING THE BAWD IN THE ŚṚṄGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE EIGHTH TALE OF THE LOVE OF A WOMAN

I shall now illustrate to you what I told you before that one should always protect oneself from love as from a tiger Listen.

In the town of Puṇḍravardhana that outshines Alakā by its heavenly mansions, gardens, tanks, lakes, and its rich and great men, there lived a wealthy merchant called VASUDATTA After observing vows and offering prayers a son was born to him who was named RATNADATTA Being the only son he was a spoilt child. The father sent him to a teacher called VASUBHŪTI for studies Being naturally gifted with the power to retain what was once read in short time he learnt all the lores, and mastered all the arts He obtained great distinction in the training and care of elephants, the methods of handling horse-vehicles and the care of horses, the art of business, the secrets of gambling, the science of harlotry and the art of painting, cutting leaves, binding books and so on.

Once when he had grown up into a young man he said to his father "Father, by your favour I have learnt all the lores, I have mastered all the arts, and have known all the sciences But it is indeed shameful for me now to pass my days expending your wealth (57) Therefore give assent that I may earn wealth by my own hands" When he spoke thus his father tried to persuade him in many ways but he did not stay back He did not even accept the money offered to make a start He took only one thousand gold pieces with him and followed by his servant SUBANDHU, set out to work He considered his family's means of earning wealth censurable, and therefore decided to earn wealth by serving a Sovereign king With that determination he set out to join the services of king PRATĀPAMUKUṬA, the ruler of Mānyakheta His servant SUBANDHU taking along with him his sword 'Vasunandaka', followed him On the way he said to RATNADATTA "Though your father offered you a large sum of money, you accepted only this meagre amount for provisions on the way How will we be able to join the king's services? And how will we maintain ourselves on the way? To him RATNADATTA replied "I have taken this amount in case of an emergency, not for provisions on the way The provisions during the journey will be the arts, the lores, and the sciences that I have learnt, the wealth of the gamblers in gambling is mine, the wealth in the mansions of the prostitutes is mine, I shall maintain myself on that This I swear that if I am seen by the courtesans they will surely call me, and will not send me away If they do not call me or if they send me away then I will give up my life " So saying he proceeded further with SUBANDHU

Travelling thus they reached the city of Vidiśā There, in Bhāilla-svāmidevapura, lived a famous courtesan named LĀVANYASUNDARĪ of unparalleled charm, whose fortune was in offering arghya (to Gods) She was the resort of Beauty, the one fruitful objective of a youthful age which is the place of Smara's pleasure, she looked like a lotus-pond with a lotus on one side over which hovered rows of bees brought by soft wind, on account of her forehead on which rested the carefully arranged fascinating curls, she looked like the bow of Smara bent due to the tightly tied string, due to her creeper-like eyebrows slightly curved in grace, she was like a lotus plant with the buds frequently opened by soft wind on account of the meaningful glancing of the immature grace of love, she looked like a lavalī-creeper with lightly ripe fruits on account of her cheeks possessing fresh charm, she was like a foot of the Malaya mountain with delicate sandal sprouts cropping up due to her lovely neck, she looked like Madana's sporting tank due to her beautiful hands that gathered loveliness every day, she was like the pleasure lotus-pond of Madana with the small buds opening due to her captivating erect breasts who was like the river of Smara with moss floating over the small waves due to the three folds (on the abdomen) on which the line of hair had slightly grown, she was like the swing of Madana with it's plank spread out due to her hips expanding gradually, she was like the soil of Smara's pleasure-garden with two lovely plantain trees whose beauty spread in all the directions due to her pair of well-shaped thighs whose beauty was slowly appearing, (58) she seemed to be a land-lotus with a blooming lotus on it due to the continuously increasing natural redness of her feet, she seemed to be possessed by a genius that is found in people of her class and she captivated even the minds of the shrewd people

She had come there to dance in her turn before the God The same moment he also came there with a desire to behold the God LĀVANYASUNDARĪ saw him who entered like an intoxicated elephant and who destroyed the pride of Kandarpa by his own handsomeness At the first sight he entered her heart together with the arrow of Manmatha She was immediately caught in the spell of love and fell down on the ground, in a feat of unconsciousness But in a moment, she somehow regained consciousness and gave a false excuse to the dancing teacher that her head was aching Her friend BAKULIKĀ understood her pretense and shielding her said to the dancing teacher "She had already told me that her head was aching, therefore allow her to go home, I will dance in her turn" Saying so she (BAKULIKĀ) sent her (home) After dancing in her turn BAKULIKĀ came and sat down besides her She enquired after her health and said smilingly "Friend LĀVANYASUNDARĪ! You always laughed at us and said that we were like hogs What is this

now? We are more refined, for we accept a man's company only after knowing his charms and conduct You are meritorious indeed that without knowing the man's place of residence, conduct and wealth you have fallen in love with him at first sight, and have been reduced to this condition" Hearing this LĀVANYASUNDARĪ said "You have done well to retort thus It accords with my pride, good fortune and intoxication of youth But you do not realise that it is not proper to speak such jocose and cutting words to me whose vitals are stung now. Is this the fruit of your friendship? Yet, you may do what you think fit"

When thus spoken to, she (BAKULIKĀ) said "What would be the use of my friendship if I do not act as you desire?"

LĀVANYASUNDARĪ said "You consider this to be an easy matter But, friend, it is difficult indeed Because, on seeing him you will satisfy your own desires and will forget mine."

Hearing this BAKULIKĀ said "Friend, his handsomeness might lead me to do so, still have faith in me, I shall definitely bring him and unite him with you"

So saying she embarked upon her mission She thought that a stranger could be found only at two places, if a student in a monastery, if a prince in deserted temples, so she first looked for him in a lonely temple (59) There she saw him sleeping being waited upon by his servant She said to his servant "It is not proper for the fortunate to sleep during the evening Your friend looks to be a fortunate man, therefore wake him up" The servant woke him up She said "O visitor! whence do you come?" RATNADATTA replied "I have come from another country and shall go to join the services of the sovereign king"

After a moment BAKULIKĀ started weeping RATNADATTA enquired "Good one, why do you weep?" She said "I had a brother who looked exactly like you His memory brought tears to mine eyes You too are my brother" "It is true, but your brother was instrumental in expending your wealth, I will stand by you as a brother in difficulties", he said

"Then come to my house Be my guest," BAKULIKĀ said and brought him to LĀVANYASUNDARĪ'S house

LĀVANYASUNDARĪ was standing on the terrace of her house with a poisonous bulb in her hand, and while she stood there thinking 'I do not know whether today I will lose two things at a time or gain my end? If BAKULIKĀ takes him to her house then my friend is out of my hands and he also goes his desired way, I will die

then'—BAKULIKĀ understood her design and brought him to her house

When LĀVAṆYASUNDARĪ saw them coming, she was a little pleased and queried. "BAKULIKĀ, who is this guest?" When BAKULIKĀ answered. "My brother', her doubts fled and while offering him a seat she thought she had gained her end When BAKULIKĀ said "Welcome my brother', she gave him a warm reception by giving him a bath, meals etc according to her wealth and love

Evening passed and BAKULIKĀ went to her house She led RATNADATTA to bed, and perceived then that his talents, charms and virtues were a hundred times more than his handsomeness In that single night she was so pleased that abandoning all thoughts of another man she became attached only to him

When the night came to an end, when the gloom (of the night) and the stars seemed to vanish at the command of the incomprehensible Lord of Time, when the clusters of stars which outshone big pearls disappeared like hail-stones, when the red-glow of the moon on the setting mountain illuminated the sky, when the sky possessed the beauty of the sandy bank of the sea glowing with the rays of the pearls and then reddened by the flashing rays of the creepers of coral, when the directions which were dipped in the darkness of the night like the temples of the she-elephants, were rendered tawny by the rays of the sun piercing through the dense darkness now moving away, (60) when the sky in one quarter possessed darkness as grey as the wings of a pigeon, on the other side was variegated with the rays as red as the slightly ripe kuvalaya fruit elsewhere was spread over by the thin rays of the moon which was as pale as the ripe leaves of the palmtree, on one side were the vanishing stars, and at some places were a few constellations shining, not concealed behind the lingering darkness, when the morning breeze blew softly, as if due to the fatigue of constant motion, occasionally faltering on the open Puṇḍarīkas, turning grey with the pollen of the garden flowers, and drinking, due to thirst, the drops of the perspiration of exhaustion of the couples tired in love sport by gaining entrance through the windows of the mansions, when the crowing of the cocks which issued falteringly from the throats due to drowsiness which was the drum of auspiciousness fell frequently on the ears, announcing the end of night and the entrance of the Glory of the Day, and which was a chant for breaking the knot of pride of the proud women when the loving couples with their hearts still attached to each other but their hands separated from embraces still desire to sleep due to the stupor produced by the pain of pitiless sexual intercourse, when the lotus-

es, the pleasure-mansions of Lakśmī, had their doors opened by the doorkeepers in the guise of the bees who were first within them, by the keys in the form of the rays of the sun, when the drops of dew as cool as the flakes of snow, settling unnoticed, produced dullness in the bees whose wings were heavy due to the pollen of flowers, who were desirous of flying out from the inner parts of the flowers and who were slowly humming as their sleep had just been broken, when the tops of the trees were resonant with the twitterings of the flocks of birds just arisen, with their eyes partially open as the eyelids were heavy with sleep, who frequently fluttered their wings yearning to stretch their limbs cramped in sleep when gradually opened out fully but slowly according to the regular order of maturity, first the loose outer petals falling out as their joints gave way then the top opening making visible the drops of honey frozen by the dew and then becoming manifest the inner cups as the petals opened out, as if for setting into motion the sessions of honey-drinking for the bees, when the clusters of kumudas became dark as if unable to bear the rise even of Mitra (sun), the one eye of the three worlds, and the only one capable of destroying darkness, thus acting according to the virtues of their names and place of origin (born of water, dullness), when the pleasant-faced wives in the form of directions flashed by a red glow, as if anointed with kuṅkuma, on coming to know of the arrival of the sun after a long journey; when the she-cakoras with their eyes closed due to the langour of sleep and beaks open resorted to the bejewelled pleasure-balconies moving slowly due to the satiation of drinking of the moonlight throughout the night after quickly leaving the sky where the gates of darkness were closed by a light as red as heaps of sindūra powder and pushed forward by the wind, when the vision of the family of owls who can see only at night was as if screened by darkness even though there was light, useful in manifesting all things, like that of the wicked people who see only faults, (61) when the pairs of cakravāka-birds quickly came together even from a distance, abandoning their liking for the tanks of lotuses as if it were a play of destiny, when the lustreless lamps were extinguished and removed from the houses, like the yogis who due to detachment turn away from their houses and resort to liberation, when the morning breeze reddened by the drops of honey mixed with the fallen filaments of the soft opening lotuses, cooled by the contact of the drops of water thrown up by the flutterings of the wings of the female cakravākas' eagerness to be united and pleased by the humming of the bees awakened by the slow swinging of the flower-creepers of the garden, entered the cavities of the ears of the amorous women tired due to excessive sexual inter-course when the puṇḍarīkas gave the illusion of a cluster of the red lotuses as

their petals were tinged with the lac-like lustre of the morning sun, when for a moment the clustres of kumudas in the depths of the lakes created the illusion of indīvaras due to the lingering darkness, and when the whole world was as if brought to life, made to breathe and awakened by the sun which brightened the whole earth, which destroyed darkness, which was red like the open pomegranate flower and which had attained the position of a crest jewel on the rising mountain, (he made) SUBANDHU tie five hundred pieces of gold to a corner of a coverlet and said to her maid that she may search for the same From there he went to the gambling house to play dice

When LĀVANYASUNDARĪ woke up in the morning and enquired of the maid about him, the maid replied· "I do not know where he has gone While leaving he asked me to search for the coverlet" And when the maid found it, LĀVANYASUNDARĪ saw five hundred pieces tied to its corner and she said "The talented one is not only handsome, but is generous too Where can gold, and that too fragrant, be found?" When BAKULIKĀ came she said· "Dear friend, he has gone away somewhere, please search for him' BAKULIKĀ mounted a she-mule and with her retinue went to the gambling house

She saw him there playing boldly amongst the rich men She knew that many women are under the power of gamblers and so stood there silent After some time when he saw her he said

"Sister, how long have you been here?"

"Since a long time" she said "It is not proper for people like you to come to such places" he said and defeating the opponent, he asked the keeper to make an account When the keeper said he had won fifty thousand drammas, he said "Give to my sister four hundred drammas for tāmbūla and send sixteen thousand to LĀVANYASUNDARĪ" Then distributing ten thousand in charity he came to LĀVANYASUNDARĪ'S place with BAKULIKĀ

According to her standards he spent the whole day taking his bath, food and so on At night after enjoying his company LĀVANYASUNDARĪ said affectionately "Where (62) do you come from? and where do you wish to go?" He told her from where he had come and said "In the morning I shall go and recruit in the services of the sovereign king PRATĀPAMUKUTA"

"If you are going to earn wealth, know that I am rolling in riches, you may spend them You may do whatever you wish to do after they are all expended" "In case of a person like you, the body alone is serviceable, not wealth, that is indeed given Therefore I will certainly go tomorrow"

Next day, she went to a bawd called DHONDĀ and said "Mother, I will not disobey your words, but I will not be able to live once he is gone, therefore tell me what should I do?" The bawd made many efforts to dissuade her from going, but when she did not comply, the bawd thought 'Well, be it so The delicate one will herself get tired after going some distance and will return'.—and permitted her to go, adding "All right I will also come with you"

LĀVANYASUNDARĪ and the bawd accompanied RATNA-DATTA Travelling slowly, after many days they came to the town of Pūrnapathaka Outside the town, under a mango tree, RATNA-DATTA slept placing his head on the lap of LĀVANYASUNDARĪ When the servants went to the town to bring food, it occured to the bawd that LĀVANYASUNDARĪ seemed determined to go with him therefore she must make a plot to file a complaint with the king, get him killed, and take her back to town Accordingly collecting flowers she went to the king SŪRADHARMAN and informed him "Sire in my youth, after my bath on the fourth day you had sexual union with me Of that a daughter was born to me As she was born of you, she is lovely indeed At present, she is being lured away by a thug Therefore I have come to inform Your Majesty. You can do what you think fit"

"Immediately arrest him who has cheated my daughter," the king ordered the police-officer When the officer went there with his soldiers he saw a very handsome youth sleeping, his head placed tenderly on the lap of the happy-looking LĀVANYASUNDARĪ Seeing him the police-officer thought, 'It seems love prompts her to go with him She has not been deceived The bawd seems to be a liar Let me wait till his sleep lasts I will enquire when he gets up' But as the police-officer delayed the king said

"Why does the officer delay?"

"Sire, I have told you that he is a great cheat He has cheated even the police-officer,' the bawd replied The king then sent his vassals (63) They heard the account from the police officer, thought him to be right and stayed on "What is this, that they also delay"? the king queried "Sire, they are also deceived by him, therefore please go yourself But be careful, for he cheats all whom he sees" The king made due preparations and went himself

When LĀVANYASUNDARĪ saw the king, she awakened RAT-NADATTA and said "RATNADATTA you told me that you can fight sixty-four men with a 'kaditalla' standing thirty-two men sitting and sixteen men lying down Now is the time I did not wake

you up till now thinking that these men are few Now you may do what you think fit" "Well done," he said and taking his sword 'Vasunandaka' in hand, he rushed towards them regarding them as worthless as grass

When the king beheld his valour and LĀVANYASUNDARĪ S love, he understood that she was not cheated, for those who are cheated look quite different, that the wretched bawd was a liar and by this plot wished to destroy him and that the girl was willing to go with him out of love He thought his presence would lead to RATNADATTA'S death, *therefore he went home and sent his* doorkeeper to fetch him and thought—"fortunate indeed will be that man whose footman he will become"

The doorkeeper went to RATNADATTA and told him that king SŪRADHARMAN wanted him He went and without saluting the King's feet he met him The king offered him a seat, tāmbūla etc and respectfully asked "Good one, where have you to go? Which country have you left? Which would you adorn?"

"I go to recruit in the services of the sovereign" he said

"If it is not inexpedient then stay here for some time I have forty-eight thousand villages You may take half of them" Though thus addressed respectfully, he did not agree The king therefore entertained him with due honour and allowed him to go

He came to LĀVANYASUNDARĪ Meantime the bawd came and said "Son, I welcome you You are a handsome man, a clever conversationalist and a generous donor to the supplicants This was only an effort of mine to find out whether your valour was on par with your other virtues And you are more distinguished in valour than in the other virtues I am indeed fortunate in having such a son-in-law
(With LĀVANYASUNDARĪ RATNADATTA proceeded towards Mānyakheta, and took up residence with a courtesan named CITRALEKHĀ (64) Next he took leave of LĀVANYASUNDARĪ for four days and went in search of a job It was difficult for her to bear the separation The same day while she was seated in the terrace with CITRALEKHĀ the king saw her He looked at her a long time and knew that she did not belong to this place He sent his men to LĀVANYASUNDARĪ but she refused Observing that she was devoted to another person the king's messenger) started weeping

CITRAKEKHĀ asked "Good one why do you weep?'

"It seems to me that two things will perish"

Again she queried "What is that? ' He said 'This lady has been seen by the king, and he has told me that I should take her to the king If she comes not, her ears and nose would be cut off and I would be killed " Hearing these words LĀVAṆYASUNDARĪ was alarmed CITRALEKHĀ asked her to go to the king for RATNADATTA was away for four days And she could keep her necklace there In the evening she reluctantly went to the king's palace The king enjoyed her (company) In the early morning when she returned to her place, the king sent with SANGAMAKA one lakh drammas along with rich garments as a gift, of which she took only seventeen gold pieces

"What is this? It is wonderful"—SAṄGAMAKA exclaimed She said "I will only take my wages (65) I will accept all this only on the condition that the king would allow me to go away at my will " When SAṄGAMAKA narrated it to the king and the king accepted her condition, she accepted the gifts and disbursed them among the supplicants She thus passed three days in the company of the king

The following day the king called her to show her folk dancing She knew it was the day of his (RATNADATTA'S) return She dressed up, instructed her maid to stand near the elephant's post and show her the necklace as soon as RATNADATTA was seen coming She went to the palace, and the king said "Show us some folk dancing " She said "all right' and started dancing Now while the dance was going on, she took a step backwards and saw her maid standing near the elephant's post She looked at the king The king understood her intention and as he said "you are free " With her hair dishevelled she hurried back to her house

Her behaviour made the king curious He said to SANGAMAKA "What sort of man is he whom she loves madly, that giving up our shame she lets herself go like this?" With a desire to see what was happening he followed her and as he was looking through the latticed window he saw RATNADATTA coming LĀVANYASUNNDARĪ approached him with a water-vessel to wash his feet Seeing her differently attired RATNADATTA said to SUBANDHU "Good SUBANDHU while we are talking about the news of the house, water has entered," and he said to her, "LĀVANYASUNDARĪ, do not wash my feet You are my mother " She asked pointedly, "RATNADATTA what is this?" "What else? You are the wife of my master Enough of this, please sit down "

The king said to SAṄGAMAKA "Friend did you hear his words? His modesty outweighs his grace Well, we will reveal ourselves " So saying, leaving the latticed window, he desired to

enter by the door But RATNADATTA was aware that the king was coming, so saying "Sire proceed carefully,' he threatened him with the sword in hand The king said "You spoke differently with her, and now these words, what does it mean?" "You are my brave attendant(?) Therefore this only is proper I am the master of my beloved and wife It is not proper for you to wait here Your majesty may go to his royal palace I have come to attach myself to your Majesty I will do whatever you order me to do after I come there" Pleased with his valour and his conduct the king (66) said "Good, very good I will do whatever you say ' And he went to his palace

After going he sent his doorkeeper with a she-elephant to fetch him He was brought with great honour and was allowed to enter even as mounted, and was welcomed with the offer of a seat tāmbūla etc by the king himself

The king then asked "What do you know?"

He answered "All the śāstras, all the arts, all the sciences I remember what I hear once Please see a wonder now Let four narrators tell stories I shall play with dice If I forget my turn, if there is no tāmbūla or if I forget the stories then say I do not know anything"

The king was curious to see and he started doing what was sworn

Meantime LĀVANYASUNDARĪ thought

Never defeated in battles, frequently freeing himself from debts, enjoying the pleasure of the king's favour he lived happily with the king for a long time

Therefore oh daughter! women thus deeply attached to men destroy themselves and their wealth too

THUS ENDS THE EIGHTH TALE OF LOVE OF A WOMAN in THE ŚṚṄGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE NINTH TALE OF MUTUAL LOVE

Thus I have described the nature of one-sided love Now I shall tell you about the nature of mutual love

In the famous town of Uragapura, which vanquished the pride of beauty of Amarāvatī and which surpassed the splendour of Alakā there ruled king SAMARASIMHA He ruled over eighty four

feudatories, twelve mandaleśvaras, thirty-six royal houses seventy-two forest lords, twenty-four Kārvatas, twenty-one Konkanas and people of thirty-six ports Of that king, who by his valour had subjected the circles of kings and had conquered all the feudatories, there was a famous courtesan named AŚOKAVATĪ, who was very rich and was the one abode of beauty, youth and graces All the feudatories gave everything to her and looked up to her expectantly She accepted everything from them and gave it to a feudatory called CHAḌDALAKA He was dearer to her than her life and was also a favourite in the king's court She had mastered the world-famous sword-dancing

Once in winter when nights were very cold and it was impossible to sit outside (67) king SAMARASIMHA seated in the middle of the pleasure pavilion giving seats to those desirous of seeing the dance-performance sent for AŚOKAVATĪ (In the winter) when intolerable autumnal sun became a little bearable, when the net-work of the beads of perspiration from the cheeks of the protectress of rice-fields is removed, when the wind is laden with particles of snow, when swarms of bees are attracted towards the buds of the syāmā-creepers after giving up the ponds of kuvalayas whose beauty were destroyed by snow flakes, when the lotus-ponds without the Autumn looked like the women separated by their lovers with the lustre of the lotus-faces faded, with bare stalks as ornaments, bearing paleness in the form of the flakes of snow on the water and being free from the sports of love, when the Fish-bannered one, on seeing his quiver of arrows exhausted after breaking the hearts of the separated lovers, tied the fresh sugarcanes as bows to conquer the world, which (sugarcanes) were as charming as the cheeks of the young Kerala women, when in the pleasure-mansions the hair of the doe-eyed women which were fragrant with the fresh maruvaka flowers and whose shine was doubled with the fragrant oil inferred from its perfume, enchanted the minds of all the loverlorn persons, when the couples desired the warmth of kunkuma having given up the anointing of the sandal paste which was cherished in autumn, which brought about the delicious touch of the breasts of the beloveds which were scented with the constant application of the slightly burnt ghanasāra, and which were fully perfumed with the kālāguru, when the lovers constantly resorted to the fire of pleasures, when the wind was heavy with particles of thick frost fallen on the borders of the clusters of partially open kunda-buds appearing to be their smiles of wonder on seeing the bees leaving the priyaka flowers whose honey-juice had been exhausted, and quickly alighting on the flowers of the priyangu creepers, when in the whole world loving couples had taken to the vow of Ardhanārīśvara as their limbs were in close embraces

and their bodies united, when the gardens were covered as if with the glances of the Glory of Winter who was unrestrained due to youth due to the kunda flowers opened by the bees, mixing with the pollen of the rodhra flowers spread about by the wind as if it were the dust raised by the army of king Madana moving about to conquer the three worlds, which adorned the faces of all the directions . . when (in the winter) the winds of the Himalayas were laden with heavy flakes of snow, when the hot-rayed sun resorted to the southern direction fearing the cold, when the travellers who arise from their earth-mattress every morning and whose stiffening (of the limbs) was removed by the chaff-fire remembered the warmth of the breasts of their beloveds, when the perishing lotus-tanks turned white as the lotuses faded on knowing that Mitra, their sole joy-giver, had become a traveller of the southern direction, when the fields were as if overspread with emeralds due to their being continuously covered with a parrot-like splendour of the blades of the rich corn, when the wanton women put on warm petticoats and appeared to have taken a vow of winter with their charming braids of hair dressed with rare perfumed oil, with their lips daubed with too much wine and with their bodies turned tawny with the extremely soft Kaśmīra saffron, (68) when (in winter) the Fishbannered one took up his bow the agitated world became its servant at the mere glancing of the women whose plump breasts were adorned with garlands of the partially open priyangu buds, whose fleshiness were covered with fresh rodhra powder and whose hair was never without the garlands of kunda flowers intertwined with the maruvaka flowers, when the frost-laden wind produced trembling and yet the fire of separation of the women-in-separation did not gave any comfort, when the land which appeared to be coloured by kunkuma enchanted the minds of the people, being fragrant with the karkandhū trees which continuously put forth fruits which surpassed the brightness of the kimśukas by being profuse and over-ripe, when the sloppy soil in the small villages intoxicated the minds with the dark fresh sprouts of the tamāla, with the white mustard whose sprays were full of flowers as bright as molten gold, with the stems of kustumburu possessing the beauty of Kālindī's stream marked with balls of foam due to their having small fruits in between tops and covered with clusters of flowers possessing emerald-like green lustre, looking like leaves marked with haritāla mixed with dark juice, and which (land) was covered with the pleasant fields of vastuka as brilliant as the feathers of young parrots, as if by the mass of darkness left over by the sun, when the fire in the watershed is every evening resorted to by the travellers becoming mutually jealous of each other as a result of hearing the descriptions of various kings and countries,

quarelling with each other, vying with each other in coming near the flames of the fire as its touch gave pleasure to the limbs which had become rigid due to the contact of the very cold wind; when the small villages looked as if covered with blankets on account of the torment of cold due to its regions being encompassed and the sky being covered with the smoke of the sacred fire and when (in winter) the warmth of the breasts of the beloveds were much welcomed due to the shortness of the days and the great length of the nights

She put on excellent apparel and adornments adequate for the performance and proceeded towards the royal palace She thought to herself "If the lord of my life does not see this then my dressing and dancing would be futile And if these would be seen by CHADDALAKA then I would offer to God flowers and kunkuma both worth five-hundred On the way she vowed this to God Gaṇapati the fulfiller of desires Then thinking that he is bound to be there with her heart full of joy she went (to the palace) and began dancing Dancing with rhythm and grace as she glanced in all the directions she did not see CHAḌḌALAKA Instantaneously strength left her, enthusiasm waned, her face paled and she became lifeless The dancing teacher was quick to perceive that she was continuing dancing without grace because of the shame of the king, (69) the feudatories and other persons But this dance was very dangerous, and needed good balance Because she was continuing dancing without balance, he was afraid she might therefore throw herself on the sword and that would be an end of the excellent person So he informed the king "She was gracefully dancing uptil now thinking that her lord will see it But being aware that he is not here, she has become indifferent and graceless, and is dancing only out of shame, thus she will throw herself on the sword You may have got angry with me that though knowing I did not tell you about it, now Your Majesty can do what he thinks fit" Hearing this the king loudly said "Oh Dancing Master, it is late in the night, please stop the performance" Then waiting a moment he went to his bed room and called AŚOKAVATĪ there, and said "You wretched one! you were not ashamed of me, nor of those acquaintances of ours, the feudatories and others You have become very shameless The conduct of courtesans even is not like this what is this?" She said "Sire, I am known, what shall I hide? There is nothing that is not done for the sake of love For my graceless dancing Your Majesty may punish me or decorate me, you have all powers" To her the king said "The desire to sin does not secure riches Do not be so bold again" Saying thus he sent her away He sent spies to find out what she would be doing now From the royal

seats . not going to her place she went to the house of CHADDALAKA

. .

(The king sent for another handsome youth called SUNDARAKA to break this bond of love)

He sent him a gift On hearing from his servants about the king's gift and the person who called on him SUNDARAKA talked to his friends thus 'Where on one hand is the king and where on the other are we? And what can be the reason of sending this gift and the caller?" From amongst his friends one said "Kings are full of curiosity There must be some purpose in calling you Some one must have told him about you Therefore accept the gift and welcome the man who has come to summon you" He said "I will do so" and accepting the same, (bowing) his head, he said to the callers "What is the order of the king?" They said "The king has heard of your fame He is curious, so we have been sent to summon you, therefore please come" When they said thus, he started with them at leisure Thus travelling, followed by thirty-two beautiful, rich and young harlots and thirty-two woman who announced time, after some days he reached the town of Uragapura

Now, the following day from afar the good news were spread And he, whose handsomeness and youth were intently observed by the king saw the king seated in the hall He bowed to the king, and the king talked with him He was given tāmbūla and a seat near him by the king with his own hands, and was seated with great respect After a while he said (70) "The time has come for the purpose for which you have called me Therefore tell me what is to be done"

Smilingly the king said "You know the affair, now do what you think is proper' "There is no doubt about it If your majesty orders, it shall be done But there it is only a body without life even I shall place even my life in it and see what can be done" Saying this he bowed to his feet and went out

Then he sent his retinue to the residence given by the king, and followed by four 'Tuditālas', putting on an attire fit for the occasion he roamed in the locality of the courtesan The harlots vied with each other in calling him by offering him everything, but giving hopes to all and pleasing them, he came to the doors of AŚOKAVATĪ There he stood talking sweetly with his men and was seen from afar by the bawd MAKARADAMSTRĀ and AŚOKAVATĪ behind her, sitting on the mattavāranaka On

seeing the sixteen years old youth who surpassed Manmatha in beauty and charm, she remarked to her mother. "Mother this youth does not belong to this place He seems to be a stranger, and is possessed of all surpassing handsomeness, youth and charm" The mother recognized her love at first sight, and having obtained such a chance after a long time, quickly said "Daughter, this earth is indeed praiseworthy Here are found men more handsome than the handsome, more fortunate even than the fortunate and attachment to one man is made to withdraw by other men, therefore call him" When this was said she who felt great attraction for him on merely seeing him called him "O, Guest why don t you come in? Hearing it he said "Surely I will come' and gracefully and handsomely he came to her On seeing him she was agitated dumb and intoxicated Giving up all else taking her bath making him take a bath dining with him at one place according to her standard, she went to bed SUNDARA then sent his servant to bring a *pattanika* from the king and kept it with him Then he started entertaining her according to his skill so much so that she did not know whether it was a dream or magic SUNDARA exciting her sensuousness drew on her body with his nails some modes of sexual union, at some place designs of leaves at some place Bhārata and another Rāmāyana, while so doing he recorded the images of the nail-scratches into the pattanikā

When she retired from dalliance, she quickly felt as if arisen from sleep as if awakened from a fainting spell, as if freed from stupefaction, delusion and infatuation caused by some stupefying herb And she thought "What have I done? Ah! the sport of wretched Destiny is unsurpassable, the things fated cannot be over-stepped Destiny cannot be violated, that this is the end of my love Therefore definitely Destiny cannot be trespassed I was not even brought to my senses by that sinner whose mind is intent on wealth" Thus thinking the night passed (71) and the sun rose SUNDARAKA knowing her heart that was full of repentance giving (the pattanikā?) to the king said "Sire I have followed your command" Hearing this the king was pleased gave him as a gift the lordship of four-thousand villages

But since then in the same manner she lived in despair

The king taking the pattanikā came and said to CHADDALAKA "Spread this and accept it as a gift"

Then the *Mahattama* TIKKAPAIKA said "What is this?" CHADDALAKA replied "This is a plan of the king to break our bond of love" And when he saw the pattanika after spreading it

. . then what did he see? He saw that all was different Even then (he said), "my love will not be changed by these treacherous actions" Saying this, due to the pride of his good fortune he thought that all this was untrue and said to TIKKA-PAIKA "Oh great one, you must go there and act thus ' This he told him

(He) placed a horseman at an arch at every *yojana* and sent him (TIKKAPAIKA) there He (TIKKAPAIKA) doned the attire of a *pāśupata* mendicant, moved here and there in front of her house and showed himself to AŚOKAVATĪ On seeing him she said to her mother "Mother is this man not similar to TIKKA-PAIKA?" and sent her servant to fetch him When he was sent for and he came, recognizing him to be TIKKAPAIKA, she said "TIKKAPAIKA what is this?" Without giving a reply TIKKA-PAIKA started crying When repeatedly asked he said "I am a sinner! What is the use of asking this wretched one?" and remained silent With great concern she requested him to tell her He said "When the army went from here, there ensued a great battle with the king of Kaccha When all the feudatories ran away, he, like the Mandara mountain, fell upon those who were desirous of churning the ocean of war Though he received a thousand wounds, he destroyed them and became the object of a happy occasion of svayamvara for the heavenly damsels Unable to abandon my life there, wretched that I am I took up this heresy that is fit for men without guts"

Before the news of his death reached AŚOKAVATĪ'S ears she fell down dead like a wild she-elephant struck by lightening TIKKAPAIKA sent the news to CHADDALAKA through the horse-men standing at the arches

Meantime, the king in the assembly-hall, heard an uproar, and he enquired what it was about The doorkeepers came and informed him that on hearing the canard about CHADDALAKA from TIKKAPAIKA (72) AŚOKAVATĪ died due to heart failure SUNDARAKA, who was in the hall said to the king "Sire I have thus destroyed a jewel among women Therefore it is not fit that I should live Therefore command me Like water and milk there is no parting of those two By my own wickedness, producing an infatuation in her mind I brought about this end Therefore it is only proper that I give up my life" Though the king enlightened him in many ways he threw himself into the fire together with his wives and retinue

Meantime CHADDALAKA also heard the news through the horsemen Accompanied by one horseman he came to AŚOKA-

VATĪ'S home and seeing her portrait on the walls, talking with it like a mad man and embracing it, he came to the spot where her pyre had been lit He enquired about the funeral pyre of SUNDARAKA and said "This is the place of my brother, he has done well" He then arranged a funeral pyre for himself on the same spot as AŚOKAVATĪ'S pyre and threw himself into the fire

On hearing of their wonderful account the king thought that he alone was the cause of the destruction of all of them and therefore prepared to cut off his head in the presence of Goddess Āśāpūrā The Goddess beheld his valour which was all surpassing and distinguished in the three worlds, and said 'Son, do not be rash Ask what you desire". He then said to her "Oh Divine one! if thou art pleased then let AŚOKAVATĪ, SUNDARAKA and CHADḌALAKA together with their retinue come to life again" When the Goddess said 'Let it be so' the three of them got up as if from sleep "I cannot separate you in love". said the king and being pleased gave AŚOKAVATĪ to CHADDALAKA SUNDARAKA saw his worthiness and valour and doubled the king's favour of gifts

The king was full of joy on receiving the grace of the Goddess He returned to the palace and with his people ruled for a long time happily

Thus, oh daughter! many courtesans falling in love with men lose their wealth and lives too Therefore this is our rule that like a tiger love should be avoided from a distance

THUS ENDS THE NINTH TALE OF LOVE ON BOTH THE SIDES IN THE ŚRNGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE TENTH TALE OF THE SNAKE

(73) Moreover child, when men are harassed very much there is nothing they would desist from doing out of anger Listen, my child

In the city of Kauśāmbī, which was like a jewel on the parting of the hair of the Lady Earth, there lived a rich *śrotriya* named ŚRUTADHARA who had mastered all the lores He who followed the path laid down by the *śrutis and the smṛtis, begot a son in the middle age* who was named VINAYADHARA Since boyhood the boy was initiated into the study of Vedas and by the time he was sixteen he had learnt all the *śāstras*

Now once upon a time, when spring, the sovereign of seasons set in, enkindling the sun which was like its greatness incarnate, after pushing aside out of compassion the winter season which afflicted the whole world by extreme cold, when the orb of the moon posssessed the beauty of a white umbrella with the cloth in the form of the moonlight, with the ribs in the form of the bright rays and which was held high by the umbrella bearer in the form of the night, where here and there leaves of excellent saffron were swayed by the softly blowing wind, when the white lotuses bore the beauty of white chowries, when the rows of asoka trees flashed forth sprouts in every forest like banners (woven) by the shuttle dyed in lac of the Fish-bannered One who conquered the whole world, when the campaka trees had not even put forth buds, when sprouts had not cropped up, when the fragrance of the kesara had not spread when the trees and the creepers had not become even mature, when the directions were not even clear, when the wind was not even slow and when the humming of the swarms of the bees was not even heard, then, at the first appearance of spring, even without cause, the world was agitated, when gradually the spring matured, it first agitated the world and then the forests of lotuses, it first revealed the rapturous hearts of lovers and then the rows of aśoka trees flashing redness, it first made the lovers close their eyes towards their sweet-hearts and then the clusters of lotuses it first cleaved the hearts of the separated ladies and then the buds of creepers, it foremost darkened the hearts of the passionate and then the forests of flowers with swarms of bees, when unnoticed the nights became shorter, the tanks of lotuses gave up their dryness brought about by frost, and the rays of the moon and the trees gave up smokiness When the rays of the sun and the arrows of Smara increased then the spring, a dear friend of the Splendour of the Forest, kept ready for her as it were on all sides

red mukulas buds mirrors in the form of the mango-blossoms for her to see herself when the groves of lotuses smiled on seeing the glory of its friend, the Sun, increasingly day by day; when slowly the flowers of rājacampaka, possessing the radiance of molten gold burst forth, enkindling the fire of love of the lovers resembling in complexion the kuṅkuma rubbed breasts of their sweethearts (74) when Makaraketu inspired the world as if it was agitated, unsteady, eager and drunk by the humming of the bees which seemed to be the sweet songs of the sylvan deity anxious at the advent of spring, as if they were the twangings of the bows of the archer Madana, as if they were jinglings of the jewelled armlets of the Forest Glory engaged in preparing the implements of Madhu when the mādhavī creepers decked with dark leaves, covered by the Malaya wind enkindled the fire of passion even in the dull which (wind) was very cool due to its close proximity to the sandal trees which gave rise to the sport of Madana even when the lovers were nearby uprooting the pride of the haughty women and which though southerly is unchantable to the separated ones when the Malaya wind straightened the puffed up minds of the Kerala women as also their curls of hair, when it fanned the anger in the hearts of the Cola women as also the borders of their garments, when it ruffled the mind of the Kuntala women affected by the faults of the lovers as also their wreaths in the braids of hair, when the bunches of madhūka flowers increased in palor as if competing with the cheeks of the separated ladies, when clusters of kurabakas, blue, yellow and red shone like colourful gems in the crown of the king of spring, when the intoxicated notes of the cuckoos, sharper due to eating the fresh blossoms of mango reached far though issuing falteringly as the throats were choked and which seemed to be the commands of Smara causing anguish to the minds of the travellers, when the asoka trees joyously bloomed on experiencing the pleasure of the striking of the feet of the women, when the buds of kesara bloomed into flowers on receiving mouthfuls of the wine from the women when the tilaka trees flowered out of joy on coming into contact with the much-desired glances of the lotus-eyed ones and which turned white due to the lustre of the eyes, when the kurabaka trees possessed the splendour of variegated bunches of flowers having obtained the long-desired embraces of the women with drowsy eyes, and which (trees) could not contain within themselves their excessive joy and therefore emitted it out through the buds, thus in the spring the trees yearned to fulfil their desires like the lovers, when the mādhavī creepers decked with dark leaves, covered by swarms of bees and with the cooing of the intoxicated cuckoos incited passion in the paramours like the abhisārikās anointed with

musk, and veiled in black silk, when in every forest gradually the ground lotuses opened, whose red lustre increased internally as if pierced by the arrows of love and which swayed by the terrible Malaya wind like the hearts of the separated, when the depths of the forests were overspread on all sides by the kimśuka flowers which look like the waves of the sea of Love desirous of flooding the three worlds and which were round like the tips of Madana's bow, (75) when the Malaya wind fragrant with the scent of saffron generates fear in the people even when their dear ones are near about, like a lion possessing the smell of the rut of the killed elephants, when the bees, sweetly humming, hit the hearts of the separated women like strange emerald-marbles of Madana thrown to overpower the three worlds, when though unacquainted, the sweetly cooing cuckoos acted as female-messengers, though unappointed, for cutting the knots of pride (of the arrogant women), when the fullgrown vasanta creeper possessed some indescribable beauty as it rested on the trunk of the mango-tree as on a lover, when the fresh kāmanda buds burst open, tearing the hearts of the separated persons, when everywhere aśoka clusters shone bright like the alaktaka-dyed foot-prints of the Sylvan Beauty manifesting herself all of a sudden out of greed for honey, when the forests of kimśuka suddenly burst forth on all sides like the fire of Love with smoke-free flames inflamed by the soft Malaya breeze ready to consume all separated ones on earth, when the forests of aśoka trees agonized the separated ones with the embodied fire of Love with the in the form of bunches of flowers, with the flames in the form of the flaming red leaves and with smoke in the form of swarms of bees hovering over them, when the kesara flowers were multiplied by the spring, which looked like the navels of the Lāta women rubbed with saffron and with the rows of leaves appeared like the wheels of Smara, when continuously elā-fruit burst forth spreading its fragrance of the ripe fruits on all sides like the scent of the rut of the fierce scented elephant of Spring moving about in chains of gold; when the Malaya breeze infatuates the whole world as if by a poisonous breeze mixed with the poisonous breathing of the terrifying snakes moving at leisure here and there on every sandal-tree, when gradually bunches of the pātala flowers became manifest like the mature love of the Forest Beauty anxious for a union with Spring, which (love) being excessive could not be contained within, when the clusters of sinduvāra flowers resembling the lustre of the moon and looking like the embodied fame of the Fish-bannered God who conquered the three worlds, whitened the orb of the world, when by slow degrees needles of the kanaka-ketakī, possessing the lustre of the cheeks of the Hūṇa ladies rubbed with kunkuma, and being surrounded by swarms of bees, were

being multiplied by spring, looking as they were like the emerald studded golden needles to pierce the knots of pride of the haughty women, when in every reservoir the fire of Love spread under the guise of blooming red lotuses for disturbing the water-sports of those agonized by a separation from their beloveds, then the clusters of aśoka flowers, as charming as the breasts of the Hūna ladies rubbed with kunkuma, filled with love, looked like berry-balls (76) made by the Sylvan-deity for the play of the child Madhu fascinated the minds, when the women with drowsy eyes attained some indescribable beauty while swinging, with their breasts tremulous with heavy breathing on account of exhaustion, with their   seen in-between the hands moving up and down with the emerald-made ropes, with their iris constantly moving due to the fear of the quick movements of the swing, whose perspiration on the cheeks was dried by the wafting of the dress-borders and who though freed from the embraces of their lovers shrieked at intevals out of the fear of falling down, when spring matured, from every where the taunts of the prosita-bhartrkās were heard thus 'Novel indeed is the Madhu «Spring, wine» that without being drunk or smelt intoxicates the mind of all the people', when heaps of flowers bloomed on the flowering trees appearing like the quivers constantly prepared by Spring for the Flower-arrowed One ready to conquer the whole world, when the nights became shorter out of jealously of the moon adorned with the moonlight, when the days abandoned contraction after the affliction of extreme cold was over, when in every house women worshipped Love as if fearing the continuous discharging of arrows, when the lotus-tanks bore some indescribable charm even when they thinned down like the separated ladies with their eyes in the form of the blue lotuses drooping due to the internal heat, with their armlets in the form of the lotus stalks bent down, with their brilliance screened by the lotus leaves, with their faces in the form of the pundarīkas losing colour and with their curls in the form of the kalhāras fluttering, when on all sides in every forest leaves shot up like the arrows of Madana after piercing the hearts of the travellers, when aridity sleeped away together with the winter season, gradually the pleasure gardens bore a greenery, dark as the lustre of the emeralds, as if reflecting the clear sky, when the spring without cause exhilarates the world by the humming of bees here and the cooing of cuckoos there, with the mango-blossoms on one side and the swing-songs of the doe-eyed ones on the other, with the Malaya wind blowing on one hand and the blossoming of the flowery creepers on the other hand, when the wives in the form of directions became pleasant after giving up the gloominess of separation when they had their long-desired union with Spring, when the trees wearing

silken dresses of variegated flowers and swaying sprouts were slowly made to dance by the Malaya wind like a dancing teacher

During (such a spring) on the vernal pilgrimage of the God Kālapriya Deva, the fortunate (VINAYADHARA) who by his beauty and wealth conquered the Fish-bannered God, who was skilful in all the arts came to see the God attired in a charming dress along with his friends of the same age and conduct While out of curiosity he was moving on the temple grounds, by chance a courtesan came there She was, it seemed, a conquering missile of the Flower-armoured God, a ray of the moon to the night lotuses in the form of the eyes of the people, a lotus-tank for the bees in the form of the senses, the moving ground for the elephant in the form of Smara, who transformed the sky by the lustre of her moon-face even during the day due to the moonlight of her face On seeing her he thought that Prajāpati, the creator of the world cannot be her Creator, (77) for her beauty was quite distinct from that of the other women created by him Thinking thus he came within her sight On beholding him she was pierced like a deer by an arrow of the hunter Love, and her body had horripilation like a lotus-stalk in the lake of love At the sight of each other the tender shoot of love of these two shot up He assigned the work of making her acquaintance to his clever friend VIDAGDHA and went home Through her friend TARALIKĀ, VIDAGHA made her acquaintance and then related the whole thing to VINAYADHARA VINAYADHARA sent him again to take her promise

In dalliance with that ANANGAVATĪ he spent that night as in a moment Thus enjoying amorous pleasures in her company many days passed In course of time all his wealth was expended, still to her he was dearer than life When the bawd came to know that she had turned away all other rich men and was attached to him alone she herself drove him out But under some pretext he gained entrance again Scorning him she again and again drove him out ANAṄGAVATĪ, however, continued to meet him either at a rented house or at a friend's place When the bawd saw that ANAṄGAVATĪ was still meeting him she admonished her thus "You meet him again, well do not blame me (afterwards) that I did not warn you"

Now once while VINAYADHARA was coming from his house he saw a recently killed frightful snake Thinking that it will serve his purpose he hid it in his belt Going near her house he sent to ANAṄGAVATĪ his fees through a good friend and came to sleep At the middle of the night he entered the next bedroom where the intoxicated bawd was sleeping He slowly spread the dead serpent

on her body and with his sharp nails pinched her nose and lips. The bawd got up shrieking 'I am stung, I am stung' He entered the room quickly and hit the serpent five-six times with a stick When the maid-servants quickly came and put on the lights, he looked at the serpent and said "I shall make an incision", while (she) said "make it, make it" he asked 'Where?' and as soon as she said 'here here' he cut off per lips and nose

The fear of death was gone and at the break of dawn felicitations were offered that the 'mother' was alive But to her (the bawd) the congratulatory drum sounded indeed like the heralding of death and she repented night and day

Thus, O daughter, when rogues are harassed they take revenge in such a way that it is difficult to describe it

THUS ENDS THE TENTH TALE OF THE SNAKE IN THE ŚṚṄGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARMEŚVARA-ŚRĪBHOJADEVA

THE ELEVENTH TALE OF MALAYASUNDARĪ

(78) In my opinion no one should ever be insulted When men are insulted there is nothing that they desist from doing

In Pañcāla there is a town called Kānyakubja There ruled king MAHENDRAPĀLA who was difficult to be looked at like the sun, and who conquered by his hands the circle of powerful enemies He had a great feudatory named PRATĀPASIMHA who was clever, pleasing, rich, noble, charitable, sacrificing, learned and affectionate He was ugly and hairy, and by nature given to sport He was sent to his country by the king, so staying there for some days he returned again to serve the king

(Near the city was the mountain) which seemed to be holding a dark umbrella, for warding off heat on account of the very tall green trees, it appeared as if holding a bow under the guise of the lustre of variegated gems wondering why while it is present Indra (he who had destroyed their wings) should hold a bow, where the directions were scented by the fragrance spreading here and there as the barks of the old sallakī trees were crushed by the intoxicated elephants rubbing their temples against them, where the depths of the thickets were resounding with the splitting of the skin of the kathaka fruits being pecked by the intoxicated female-partridges; which seemed to hold a white umbrella being upheld by the umbrella-bearer in the form the night due to the disc of the moon touching its high top; it seemed that thousands of (?)—ran before it be-

cause of the rows of tall dark betel-nut trees; which was embraced by the Glory of the Sky like a beloved with her plump breasts in the form of the clouds as dark as the fresh priyangu, with her girdle in the form of the flashing sun and with her beautiful face in the form of the moon, where the dying passions of the Śabara-women were enkindled by the cries of the flocks of gallinules who fondly relished the very brittle black pepper, where groups of deer were seen listening with raised ears to the soft and low tones (of women engaged in) th singing, which was full of various metals like the science of words «which has many roots», which was like the Amaragiri with the streams of the Mandākinī on account *of thousands of white flowing springs, which possessed the beauty* of the orange-trees ... . . , which was adorned by the dark nala reeds like the army of Rāma «which had Nīla and Nala», where peacocks were dancing like the evenings (when Śiva moves out), which had muñja growing on its belt like one engaged in religious observances «who wears a girdle of muñja», whose highest peak was unattainable by the moon or the sun like a meritorious person «whose greatness is not obtained by sinners», who generated wonder with various amusing spots like Destiny «whose plays are manifold», who produced the illusion of moonlight even during day-time due to the brilliance of the crystal slabs flashing forth at the touch of the rays of the sun, which seemed to bear the orb of the hot-rayed one (the sun) on account of the red precious stones on the top of the golden high ridges, (79) whose regions were covered with many madana, bāna and asana trees, atimukta shrubs and śara reeds as if it were adorned in all the limbs with heaps of arrows shot from the quiver of Madana, which was closely encompassed by rows of trees which were glossy, having full foliage and beautiful birds and possessed the lustre of campaka and madana trees, as if by beloveds who are loving, amorous, yearning, youthful and possessing the bright complexion of campaka, when its grounds were flooded with rivers whose flow upto the sea was not obstructed, which possessed the lustre of pure crystals and took rise from many places like fame «which spreads upto the sea, which is white like pure crystals and which spreads in many ways», which bore the moon looking like a very white heap of foam of the streams falling from the heights of mountains and concentrated at one place; which because of the constellations touching the tops of the mountain every night appeared as if it had a heapful of big pearls issued forth from the bamboos which were split up as they dashed against one another on account of the winds, due to its hugeness it seemed that after spreading on the earth, in order to pervade the sky which could not be contained in it, it tried to measure the sky with its hands in the form of its peaks, which was covered by rows of forests like Hari «who puts on a

garland of flowers», at whose foot were royal swans like Brahman «who sits on a royal swan», where the palāśa trees were shaken by hundreds of monkeys like the battle between Rāma and Rāvana ‹where the demons were obstructed by hundreds of elephants›, which though full of thousands of matangas «elephants, cāndālas» was resorted to by dvijas «birds, brāhmaṇas» which had hundreds of two-tongued-snakes yet had thick sarala trees, though very big it was full of aguru, it had bears though it was uneven, though possessed of forests and mountains ‹the love of the beloved› it has many mountains with water ‹it was extremely detached›, though it was pervaded with Mlechhas it had always spies in it, which was as if rivalling with the rising and setting mountains tinged with the colours of darkness, moonlight and evenings on account of the rays of white, dark and red jewels looking like the colour-sticks of different jewels, which produced the illusion of a thick forest of bamboos at wrong places in the minds of the simple Śabara women who were tired of roaming about on account of the spreading lustre of the pure sapphires, which exhibited his own tiara of lordship of the mountains by the lustre of its golden tops spreading high and low, who manifested its distinguished mountain-ness as being the place of the rise and setting of the rays of even the luminous bodies like the sun and the moon, who bore in his lap the river Narmadā (lit the daughter of the mountain Mekala) like a beloved in whom shone the fish (the fish bannered one, Love), who had a clear necklace «bank» and who possessed of plump breasts ‹roarings› and a deep navel «whirls», which was very shady like the evenings ‹when the shadows are long», which was decked with the āra, the nīpa and the bamboo trees like this story-teller who belongs to the family of the Paramāra king, which lighted up the whole world like the Ratnadvīpa; which as it were flew up to the heavens for threatening Indra with its wings in the form of the waters of the hundreds of streams rising high by the strong wind, .

. . . . . .

. . . . . .

In that city dwelt a famous procuress by name DHONDHĀ (80) She had a daughter called MALAYASUNDARĪ who was clever, good-looking and intent on earning wealth PRATĀPASIMHA came to her place for a night Being over-powered with passion he somehow spent the night When the day had not yet dawned, when he got up a little perturbed, put on his clothes and desired to leave he saw her, who had got up before him, playing with her sister's son Then he said to her "Whose son is this?" Teasing him she said· "It is mine" As soon as the word 'mine'-reached his ears then he jumped upon her like a tiger and throwing her down on the ground scratched with his nails her forehead, nose, breasts, cheeks,

hands and thighs, and tearing away a crop of her hair he went away When through the maids the bawd came to know that the famous courtesan who was in the favour of the king and was a worshipper in the temple was thus mutilated, with her hair dishevelled she started abusing. MALAYASUNDARĪ gave up the child and covering herself with a coverlet she lay on the bed Taking her lock of hair, crying and abusing the bawd came to inform the king who was in the court The king was very angry and said "DHONDHĀ, do you know who is the man and where he is now?" And DHONDHĀ replied "Sire so many come and go during the night that they cannot be recognized". To her the king said "Tell the police-officer to find out who had slept there during the night" Then PRATĀPASIMHA who was in the court got up and said "Sire, I had slept there But be kind to call MALAYASUNDARĪ here I shall speak in front of her so that untruth may not be spoken" When the king summoned MALAYASUNDARĪ twice or thrice, then covering her body and with her face hung in shame she came to the assembly hall When she came PRATĀPASIMHA said "When I went to her, at the very first sight I fell in love with her I cannot describe it .

. .. .

.. . .

the event of the night (81) When she answered that the child was her he could not tolerate it and he injured her It was all done out of his deep attachment for her and the king could do what was fit The king was pleased with him and gave him gifts She became an object of ridicule When men are insulted they punish thus

THUS ENDS THE ELEVENTH TALE OF MALAYASUNDARĪ IN THE ŚṚṄGĀRAMANJARĪKATAHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE TWELFTH TALE OF PAMARĀKA

"Enmity with rogues should never be unnecessarily created", (The thread of the entire story is lost in the fragments) (82-83)

(84) "Therefore daughter, one should not practice heresy with the clever When practised it should be completely accomplished, otherwise one becomes an object of ridicule"

THUS ENDS THE TWELFTH TALE OF PAMARĀKA IN THE ŚṚṄGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

THE THIRTEENTH TALE OF MŪLADEVA

Moreover, my child, love should always be protected It is threefold, one born on hearing, one on sight and the third on union

All the three should be abandoned from a distance For by these even family women are made objects of contempt Therefore like the poison of the poisonous snake love at sight and on hearing should be kept at a distance. I shall narrate a story about it to satisfy your curiosity Listen

In Avanti is the city of Ujjayini There ruled King VIKRAMĀDITYA who obtained the title of a sovereign by the valour of his hands and whose deeds were famous and wonderful There also lived the *dhūrta* MŪLADEVA. He was clever, master of roguery, skillful in all the arts and an object of the king's affections He brought under subjection the smart, cheated the clever, deceived the intelligent, made the cheats to dance about, and augmented his wealth He always doubted the actions of women and never married.

Now when once after king VIKRAMĀRKA time and again asked him why he did not marry, MŪLADEVA said' 'Sire women are difficult to be pleased, they have bad intentions are fickle by nature, difficult to be protected, they become detached very soon and cherish love for the low-born It is said in the *śrutis* and the *smṛtis* that a woman is the half of this body Therefore even when a man is not himself a sinner he becomes to be regarded as such due to her wickedness Therefore I shall end my life without taking a wife." The king said "It is not so Woman is an instrument to the attainment of the three goals of life She is the sole abode of happiness and the root of fame, wealth and offspring The householder's life is the mainstay of all the other stages of life Without begetting a son a man (85) never frees himself from the debt of his ancestors Therefore you must take a wife, and do not be so suspicious '

[When thus spoken to MŪLADEVA is somehow convinced and gets married]

. . . .

. . . .

(During the Summer season) when wanton-women whose bodies were exhausted by amorous sports continuously fanned themselves, when silken dresses were put on, when pairs of the Cakravāka birds taking resort under the leaves of the lotus plants on the banks of the ponds, with their necks resting on each other and enjoying the pleasant sensation of scratching each other passed their drowsiness of the mid-day sun, when pairs of bees due to the heat of the fierce sun abandoned drinking honey from the flowers and took refuge into the bowers of creepers, when the mid-day abhisārikās with their bodies cooled by water-sports, with their breasts and thighs covered with pure, slough-like clothes besmeared with musk, with their hair

wreathed with vicikila flowers intermixed with the open pātala flowers, with their breasts anointed with sandalpaste made doubly fragrant with the powder of the soft ghanasāra were proceeding towards their lovers, when the directions, oppressed by excessive heat and fearing the spread of heat hid as it were in the dhārā-grha, took resort as it were in the breasts of the women with beautiful eyebrows, entered as it were in the shades of the leaves of the sport lotuses, stood as it were gathering in an heap under the shades of the garden trees, took up residence in the bower of plantains, took up their position in the braids of hair of the ladies who have just taken their bath, sought refuge under the groves of palm trees with very dark leaves, when the heat was fierce then the cool white adornments of the dark (ladies) with the braids of hair wreathed with the partially open mallikā buds, with the ear adorned with earings as bright as the moon, with the lips tinged with the brilliance of the polished teeth, with the sandalpaste-anointed breasts encircled by necklaces of pure big pearls, with the body covered with clean white cloth and with the spotless lustre of the moon attained some indescribable beauty, when in the dense groves, the secana-kutis which were fragrant with the scent of the damanaka trees mixing with that of the maruvaka trees and which were besprinkled with streams of water from leather bags on all sides, were resorted to by the pleasure loving couples to dispel the mid-day heat, when every night the terraces of the mansions, whose crystal floorings were rubbed with sandal paste, were resorted to by the pleasure loving couples after giving up the inner apartments of the mansions which had become hot due to the heat of the sun, when on every house were seen the vāsakasajjās pale due to the separation caused by delay and seated in the candraśālās like the presiding deities of the moonlight arranged their quarters, where the walls were decorated with garlands of open vicikilas and the ceilings were darkened by the smoke of the black aguru incense, when the needles of the kanaka-ketakī which stole the lustre of molten gold and therefore were put in chains in the form of the rows of bees as dark as iron by the Summer-king were slowly shooting up from the long leaves as dark as the fresh green grass, (86) when the kesara flowers looking like the wheels of the Fish-bannered God whose armours are the flowers and who is busy in spring conquering the three worlds to torture the hearts of the separated ones, reminded of the mouths of the moon-faced ones fragrant with wine, when in every forest the rāja-campakas which were enveloped in golden lustre, which were like the captivating charms for the minds of all the people and which were difficult to be gazed at by the separated ones like the flames of the fire of Manmatha were put in chains by the clever bees for having destroyed the scent of all other trees, when the ripe elā fruits

possessing a cool delicious fragrance grew profusely producing the illusion of the rutting elephant of the Fish-bannered One, entering slowly the depths of the garden;

. . . .

(Afterwards MŪLADEVA found out that his wife was carrying on with a merchant by name DATTAKA, and the king's chief queen too was unfaithful to the king by going every night to her paramour, the king's elephant driver One night he followed her and saw that the elephant-driver lashed her with a chain for being late The next day the disillusioned MŪLADEVA told the king about it) (87)

(88) The king was surprised and asked MŪLADEVA "MŪLADEVA, what is this? This is indeed wonderful Please satisfy my curiosity by saying what it is " Folding his hands MŪLADEVA said "Sire, if you give me the promise of fearlessness then I shall tell you Your Majesty should not punish me then " Saying this he said to the queen "Madam, without the paramour the food cannot be relished Therefore call the king's elephant-driver, BATHARAKA" Being wonderstruck the King said "MŪLADEVA, what is this?" MŪLADEVA said "Bare the body of this queen and see it " When the king did that and looked at it then he saw the swollen marks of the chains MŪLADEVA made his foolish wife sit on the second seat and said "You also call your paramour, the merchant by name DATTAKA", and then said "Sire, it was indeed your favour that I was married I knew the conduct of women, therefore I never married But by your lordship's order I accepted and married this foolish person The result is the same They (women) are sinful and of wicked conduct, who can trust them? There is no king like yourself, nor is there a master of rogues like myself, not a wise man like KAPĀLAŚIKHA When they can deceive even us what can happen to the other poor people?" The king arrested the elephant-driver, confiscated DATTAKA'S wealth, and outcasted him, and cut off the nose and ears of CILLAMAHĀDEVĪ and giving only morsels of food put her into prison.

Therefore, my child, there are harlots of good characters and there are family-women who fall in love at the first sight and carry

on with men without considering their lives or wealth Then what to speak of harlots? Therefore, my child, the three kinds of rāgas should be avoided altogether

(89) Thus, daughter, let not this family of ours which shines bright as the sun in the whole world be stained by being cheated Therefore you should act in such a way that vitas will not rob you, dhūrtas will not make you dance, friends will not laugh at you, misers will not trouble you, paramours will not ravish you rogues will not destroy you, lovers will not propitiate you the clever will not cheat you

. .

Bhāratī dances out of joy (on acquiring this kathā which is) sweet, soft, enchanting, pleasing the Lord of the Earth, another supporter of the earth as is the king of the serpents, wrote this kathā . which is new, rich, a charming ornament, and the coming forth of speech On acquiring the 'Śṛngāramañjarī' today Goddess Sarasvatī relishes the drink of honey O you (people), see, having obtained the 'Śṛngāramañjarī' the banner of good fortune of Goddess Sarasvatī She, having obtained the 'Śṛngāramañjarī' somehow, a banner of her own good fortune . having acquired the 'Śṛngāramañjarī' as her ear-ornament the captivating Vānī (Sarasvatī) . .

IN THE YEAR OF THE ENEMY OF THE ŚAKAS WAS CREATED THIS KATHĀ 'ŚṚNGĀRAMAÑJARĪ' BY BHOJARĀJA THUS ENDS THE ŚṚNGĀRAMAÑJARĪKATHĀ COMPOSED BY MAHĀRĀJĀDHIRĀJA-PARAMEŚVARA-ŚRĪBHOJADEVA

NOTES

(Here are included words of rare usage or remarkable in some way)

Yantradhārāgṛha (यन्त्रधारागृह) p ७.

—is a fountain-house to dispel the heat of the summer days The complex mechanical contrivances speak of the progress of science in those days

In the SS, Bhoja devotes the entire 31st chapter to 'Yantravidhānam'—the descriptions of the mechanical contrivances, their usages and benefits

The word 'Yantra' is derived from the root 'Yam' to control or to restrain God evolves the universe and also controls its movements·

> भ्राम्यहिनेगगगिमण्डलचक्रग (त्स?)स्त ?
> मेतज्जगत्त्रितययन्त्रमलक्ष्यमध्यम् ।
> भूतानि वीजमखिलान्यपि सम्प्रकल्प्य
> य मन्तत भ्रमयति स्मरजित् म वोऽव्यात् ॥ (verse 1)

There are two kinds of controls The first is the self-control of human beings, the second is the control of the five elements of nature

तस्य वीज चतुर्धा स्यात् क्षितिरापोऽनलोऽनिल । आश्रयत्वेन चैतेपा वियदप्युपयुज्यते ॥

So the control of the four primary elements namely earth, water, fire and wind (and ākāśa as their substratum) leads to the production of the mechanical contrivances Different materials like metals, leather and cloth are then put to use and with the help of wheels, rods and the like, syringes (vs 28), musical instruments (56), dramatic representations and scenes (59-72), moving animals (73), dancing and singing dolls (74) and various kinds of water machines (109 ff) can be made

The details of the mechanical contrivances in the *Yantradhārāgṛha* given in SMK are dolls beating drums, dancing, playing instruments and singing, ducks seated on blooming lotuses drinking the streams of water which looked like lotus fibres, bees humming in lotuses, cakorakas drinking water, cranes plunging in the pond after the śapharikā, tortoises swimming up and down in the tanks and mermaids afraid of crocodiles Streams of water flowed out from the eyes of winged crocodiles, mouths of peahens, hair, breasts, palms and nails of women, mouths of a family of monkeys climbing atop a tree, lotuses, walls, grounds, pillars and pillartops The whole

picture gives an impression of the rainy days and that was the very purpose as is said in SS

> इदं नानाकारं कुल्भवनमाद्य रतिपते-
> र्निवासच्चित्राणामनुकरणमेकं जलमुचाम् ।
> पय पातैर्ग्रीष्मे रविकरपरीतापशमनं
> न केषामत्यर्थं भवति नयनानन्दजननम् ॥

In the *Kādambarī* we read of a somewhat similar description of a cool fountain-house called *himagrha* Besides various mechanical contrivances we read of groups of peacocks, cranes, birds, bees etc (pp 436-441).

The *Yaśastilaka-Campū* (Book III pp 522-533) also has description of a Yantradhārāgrha where śukasārikās, bees, peacocks, elephants, crocodiles monkeys and dolls and so on are mentioned

In the *Tilakamañjarī* we have no description of the mechanical contrivances as given in the above mentioned texts but the author seems to be quite familiar with the Yantradhārāgrha for we find a few references to it

The SMK describes only the dhārāgrha, but SS mentions three kinds of fountain-houses (vs 117)

> धारागृहमेकं स्यात् प्रवर्षणाख्यं ततो द्वितीयं च ।
> प्राणालं जलमग्नं नन्द्यावर्तं तथान्यदपि ॥

The Yantradhārāgrha was an elaborate construction and therefore only kings could afford to build it

> प्राकृतजनार्थमेतन्न विधेयं योग्यमेतदवनिभुजाम् ।

In the very beginning of SMK we read that Bhoja was seated on the central moonstone seat of the dhārāgrha surrounded by his friends and kinsmen *And it seems that the people had access to it,* for the text says (यस्या) यन्त्रधारागृहकमुन्मादयति मनांसि पौरलोकस्य ।*

Ubhaya-catuh-sastikalā (उभयचतुःषष्टिकला) p १२

—Two kinds of 64 Arts Vātsyāyana in his KS refers to both these kinds of 64 arts The first group is of the 64 Anga-vidyās (I 3 16) Mastery over these Kalās was necessary for the courtesans to develop their personality and to fulfil their duties as entertainers Of these Kalās some are purely aesthetic arts, some for the intelect, some for increasing personal charms, while some are merely for

* It is interesting to note that a paper on 'Yantras or Mechanical Contrivances in Ancient India' was recently read by Dr V Raghvan It thoroughly treats of the subject It is a useful and interesting contribution throwing light on this interesting topic I am thankful to Dr Raghvan for sending me a copy of the paper

entertainment The following arts may be taken as the aesthetic arts गीतम् (vocal music), वाद्यम् (instrumental music), नृत्यम् (dancing), आलेख्यम् (painting), and वीणाडमरुक-वाद्यानि (playing of stringed instruments) तण्डुलकुसुमवलिविकारा (making designs on the flooring with coloured rice and making various kinds of flower garlands), पुष्पास्तरणम् (spreading of flowers and flower-garlands in a room etc), मणिभूमिकाकर्म (setting jewels like emeralds in the floors) are decorative arts विशेषकच्छेद्यम् (cleverness in making different tilaka marks on the forehead), दशनवसनाङ्गरागा (anointing the body with kunkuma etc and colouring of teeth, clothes etc), शयनरचनम् (preparing the bed), माल्यग्रथनविकल्पा (preparing garlands for different purposes), शेखरकापीडयोजनम् (decorating the crest with different kinds of flowers etc), नेपथ्यप्रयोगा (dressing and adorning according to time, place and occasion), कर्णपत्रभङ्गा (ear-ornaments of ivory, conchshells, etc for adornment), गन्धयुक्ति (anointing perfumes etc) भूषणयोजनम् (preparing ornaments), उत्सादने संवाहने केशमर्दने च कौशलम् (massaging of body and hair) and वस्त्रगोपनानि (changing the appearance of fabrics such as making cotton appear like silk) are for enhancing personal grace and charms

Accomplishments such as काव्यसमस्यापूरणम् (completing the verse from a given single line) प्रतिमाला (capping verses), प्रहेलिका (riddles), दुर्वाचकयोगा (expressing that which is difficult in word or sense), पुस्तकवाचनम् (knowledge of reading books) नाटकाख्यायिकादर्शनम् (seeing representations from dramas and Ākhyāyikās), म्लेच्छितविकल्पा (using synonymous words of the Mlechha-bhāsā) देशभाषाविज्ञानम् (using deśya words to make known that which is unknown), धारणमातृका (remembering heard books), मानसी (knowing what passes in others' minds), काव्यक्रिया (composing poems), अभिधानकोष (knowing dictionaries), छन्दोज्ञानम् (knowing the metrical works), and क्रियाकल्प (knowing poetics) are for developing the mind and sharpening the intellect

Skill (हस्तलाघवम्) in various useful arts such as sewing (सूचीवानकर्माणि), carpentry (सूत्रक्रीडा), embroidering (तक्षकर्माणि) cane work (पट्टिका, वेत्रवानविकल्पा), obtaining desired ends and cheating others (कौचुमारश्चयोगा , चित्राश्च योगा , छलितकयोगा), household work (वास्तुविद्या) experiments in magic (ऐन्द्रजाला), cooking and preparing drinks (विचित्रशाकयूपभक्ष्यविकारक्रिया, पानकरसरागासवयोजन) were considered as necessary as the above-mentioned accomplishments Moreover the following arts seem to be for specialization in different professional activities Among them can be included रूप्यरत्नपरीक्षा (the knowledge of different coins and diamonds etc) धातुवाद (finding and treasuring stones, metals, etc), मणिरागाकरज्ञानम् (knowledge of gems for value etc), निमित्तज्ञानम् (the knowledge of good and bad omens, etc), यन्त्रमातृका (the making of instruments for

travels etc) नपाठ्यम् (lapidary art) and वृक्षायुर्वेदयोगा (the knowledge of planting, nourishing and diagnosing trees)

Finally there are games in which skill was deemed necessary for the entertaining as well as enjoying उदकवाद्यम् (playing drums etc in water), उदकाघात (sprinkling water), मेषकुक्कुटलावकयुद्धविधि (gamble on live things), शुकसारिकाप्रलापनम् (teaching birds like parrots to speak and carry messages), अक्षरमुष्टिकाकथनम् (making syllabic language for private talks), पुष्पशकटिका (making carts of flowers), द्यूतविशेषा and आकर्षक्रीडा (gambling) and बालक्रीडनकानि (knowing playing balls, dolls etc to help children)

There are three more arts for self-development, self-defence and life They are वैनयिकीना विद्याना ज्ञानम् (code of etiquette and modesty), वैजयिकीना विद्याना ज्ञानम् (science of obtaining victory) and व्यायामिकीना विद्याना ज्ञानम् (knowledge of the science connected with physical exercises like hunting)

This list of Kalās has been explained along with many other lists by Dr A Venkatasubbiah and E Muller in an article named 'The Kalās (J R A S 1914 pp 351-367) But reference may be made here to two more lists given by Ksemendra in *Kalāvilāsa* and by Dandin in *Daśakumāracarita*

Ksemendra mentions 64 arts of the harlots नद्य इव जलधिमध्ये वेश्याहृदये कलाश्चतुःषष्टिः । (p 56) Of these except *nrtyakalā, gītakalā pānakalā,* none are similar to those quoted above These are simply the characteristics of harlots like weeping, cheating and so on But they are interesting from our point of view because the heroines in the SMK show mastery in some of the arts mentioned herein For instance Devadattā (5th tale) practises *mrtopamakalā,* and also *tīrtha-viharana-kalā*

In the *Daśakumāracarita* (Book II) also we get a list of arts and sciences in which a ganikā is trained to bring her profession to a successful end

The second group of *Kalās* which is referred to in the SMK by the term 'Ubhaya' is the group of 64 *Pāñcālikī Vidyās* described in the *Sāmprayogika-Adhikarana* by Vātsyāyana in the *Kāmasūtra* These are intimately connected with sexual relations

• • •

Ujjvalā (छन्द स्थितिरिवोज्ज्वलतनुमध्या) P १३
—is a classical metre with the scheme न न भ र (U U U U U U —U U —U—) (Hemcandra, Chandonuśāsana, II 166)

• • • • • • • • • •

Kadavakka (कडवक्क) P १७

—is a Sanskrit rendering of the Prakrit word कडवय (See *Svayambhūcchandas,* VIII, 30 Journal of the University of Bombay November 1936, कडवय here is by mistake printed as कउवय) Hemacandra and others give its Sanskrit form as कडवक, that is with a single क (See the first sūtra of the *Chandonuśāsana*) It is also written as कडव (Cf *Kavidarpana,* edited by Prof H D Velankar, A B O R I XVI i-ii 1935, note 51) Old Gujarati narrative poems were also composed in units called कडवु But here कडवक्क does not appear to be an unit of composition, but a variety of composition It may be noted that this form of composition is peculiar to the Apabhramśa literature while here the use of the word is with reference to the *Purānas* Can we infer that the author had in view some Apabhramśa *Purāna* or some *Purānas* in the local language of the times?

....

Manikulyā (मणिकुल्या) P १७

—is a kind of composition described by Bhoja in the SP thus (Vol II, p 428)

मणिकुल्यायां जलमिव न लक्ष्यते यत्र पूर्वतो वस्तु। पश्चात्प्रकाशते सा मणिकुल्या मत्स्यहस्तादि।

. ..

Nidarśana (निदर्शनम्) P १७

—is a kind of composition Bhoja describes it thus

निश्चीयते तिरश्चामतिरश्चां वा यत्र चेष्टाभि ।
कार्यमकार्यं वा तन्निदर्शनं पञ्चतन्त्रादि ॥
धूर्तविटकुट्टनीमतमयूरमार्जारिकादि यल्लोके ।
कार्याकार्यनिरूपणपरमिह निदर्शनं तदपि ॥

(SP, Vol II, p 428)

The second type of *Nidarśana* described by Bhoja shows that it embraced the works which describe the proper and improper actions as is done in the works like the *Kuttanīmata.*

Technically speaking this description appears to be applicable to the SMK, though in the text as shown at length in chapter IV it is always referred to and recognized as a kathā and nowhere it is called *Nidarśana* But a detailed consideration of the question awaits the publication of the full text of SP, so that we may have all the data relevant for judging whether the distinctions made by Bhoja between different kinds of *Prabandhas* are well defined and mutually exclusive

....

Laṭaksuṭkaḥ (लटक्षुट्‌क) P २५

—taking rounds, faltering The word is of onomatopoetic origin and is represented in Hindi as लड़खड़ाना in the same sense.

....

Udyānikā (उद्यानिका) P २५

—This word is obviously a back-formation from the Prakrit उज्जणिआ etc and preserved in the current Gujarati as उजाणी 'picnic' PSM gives three forms उज्जाणिआ, उज्जाणिगा and उज्जाणी meaning 'picnic' The word is derived from उज्जाण (उद्यान) PSM quotes the following from the *Niśīthacūrṇi*

उज्जाण जत्थ लोगो उज्जाणिआए वच्चइ।

Ṭiriṭilliṭāni (टिरिटिल्लितानि) P २५

—This word is a Sanskritization of Prakrit टिरिटिल्लियाइ —base टिरिटिल्लिय It is an instance of the influence of the contemporary Jaina diction on Bhoja The root टिरिटिल्ल is recorded by Hemcandra in his list of धात्वादेश्स in the sense of भ्रम् (Prakrit Grammar 4.161). PSM records the form टिरिटिल्लत from *Kumārapālacarita* *Ganaratnamahodadhi* of Vardhamānācārya notes the word टिरिटिरि (II 103) and in the commentary he says टिरिटिरा चापलेनानुचितचेष्टोच्यते टिरिटिरीति गत्यनुकरणम्। He also calls it अनुकरणशब्द-टिरिटिरिचुरुचुरित्यनुकरणशब्दौ तदाकारिणि व्यवह्रियते।

....

Lagna (लग्न) P ३०

—to feel The usage and the sense of the word is of the Prakrit root लग्गइ, feels Cf. Gujarati लागवु in the same sense.

... .

Avvā (अव्वा) P ३२, ३३

—The word अव्वा which at two other places is mistakenly written as अद्दा and अद्धा by the scribe is of Kannada origin, meaning 'mother' or any 'venerable woman' Hemacandra (*Deśīnāmamālā* I,5) notes it in the sense of माता, जननी Cf. the suffix अव्वा applied to proper names like Kundavvā, Amiyavvā, etc. occurring in some 9th-10th century Apabhraṁśa works from Kannada area Cf also the Kannada word *avvā* meaning 'mother' The scribe probably did not understand the word and wrote the forms corruptly as अद्दा and अद्धा।

Uttha viale (उत्थ विअले) P ३४

—can be rendered into Sanskrit as उत्तिष्ठ विकले if we take उत्थ as corrupt for the Prakrit उट्ठ, Sk उत्तिष्ठ *Viale* is Voc Sing of विअला, Sanskrit विकला 'a perturbed woman'

....

Velāvittikā (वेलावित्तिका) P ३४

—a maid-servant who earns by announcing time (Cf Velāvittaka). The words *prasādavittikā* (p ३४) and *arghya-vittikā* (p ५८) are similarly formed. The former meaning 'one whose fortune is in his master's favour' and the second referring to 'one whose fortune is in offering *arghya* (to God)' The courtesan in the temple is described as *arghya-vittikā* (Cf Lāvanyasundarī, 8th tale).

....

Tarkuka-jana (तर्कुकजन,) P ४२

—This is a rare Sanskrit word It means a beggar, a suppliant The other forms noted by MW (p 440) in the same sense being तर्कक (Mbh) and तर्काट (lex) MW further (p 58) gives two words परतर्कक and परतर्कुक which also convey the same meaning of 'beggar'.

Though the other form of तर्कुक, namely, तर्कक is given in the *Mahābhārata* it seems to be a late form and may be occurring in the interpolated portion of the Mbh.

....

वाई ए कुक्कुडु वासइ एक्कु लियतह दुइजउ नासइ। (p ५६)

'Mistress, this cock crows As we take one, we lose the other' This is some Apabhraṁśa metrical line quoted as a proverb, as the rhyme of वासइ and नासइ shows, and the portion beginning with क्कु लिय upto नासइ is in the well-known Prakrit metre called Vadanaka having the structure 4 + 4 + 4 + — UU This means that the first line is metrically defective

....

Pūtkaroti (पूत्करोति) P. ५६

—to cry aloud It is same as the Prakrit √ पुक्कर Cf Gujarati पोकारवुं, पोकार. It is commonly used in the Prakrit and Apabhraṁśa literature

....

Akkā (अक्का) P ६१

—the word is used in the sense of 'a mother' or 'an elder sister'. The bawd or the procuress of a courtesan is usually addressed as *akkā*.

The word Akkā is of non-Sanskritic origin. Its vocative is irregularly Akka and hence it is recorded by *Pāṇini* (MW p 2)

Hemacandra notes it in *Deśīnāmamālā* I 6 The word occurs in Tamil, Telugu, Kannada, etc

....

Kaḍitallā (कडितल्ला) P. ६३

—PSM records कडत्तला in the sense of a kind of an iron weapon which has one edge sharp and is a little curved It refers to *Deśīnāmamālā* 2 19 In Harisena's *Bṛhatkathakośa* also (edited by Dr A N. Upadhye) the word कडितल्ल occurs (कडितल्लकरा धीरास्तदनु प्रययुर्नरा। 56 298) The editor in the Introduction (p 102) explains it as 'some armour or weapon associated with the belt' and compares the word with Sanskrit *Katitra* and Prakrit *Kadilla* This meaning is obviously suggested by him on the assumption that the part कडि in the word कडितल्ल is connected with Sanskrit कटि

....

Vantha (वण्ठ) P. ६५

—is a *deśya* word MW (p 915) records it as a lexical word occurring in the sense of a maimed person, an unmarried person, a servant or a dwarf Over and above these senses PSM gives the word in the sense of *dhūrta* or thug Cf Gujarati वठवु, to go astray This is another instance of Bhoja's diction being influenced by the Prakrit, Apabhramśa and the other spoken languages of the times The *Prabhandha-Cintāmani* has a वण्ठकर्मप्राधान्यप्रबन्धा which describes the *vanthas* to be dwarf in body and attending on the King by massaging his feet (P. 75).

....

Pattanikā (पत्तनिका) P. ७०, ७१

—The word *pattanikā* (fem) is not found in the lexicons The reference to it is as follows Sundaraka was commissioned by the king (10th tale) to spend a night in dalliance with Aśokavatī and record the events, so that the king could show it to Chaddalaka and break their bond of love and faith For that purpose Sundaraka brings along with him the Pattanikā which records what passes between them (राज्ञ सकाशात् पत्तनिकामेका निजानुचरेण याचयित्वा स्वसन्निधावानाययत् . तेषा नखपदाना तया पत्तनिकया तत्प्रतिविम्बानि जग्राह)
The next day he gives it back to the king and the king presents it to Chaddalaka saying·

यदय प्रसाद प्रसार्य गृह्यताम्।

Therefore it seems to be an instrument, *Yantra,* to take impressions of happenings which could be reviewed the next day by spreading it out

....

Last Folio, 158. (p. ८९)

The fragment of folio 158 is the most important page in the SMK, though its loss is irreparable. It contains a *praśasti* of the work and its author in three Sanskrit verses and four Prakrit Gāthas.

The metrical Sanskrit verses help us to infer the number of missing letters The first verse is in Mālinī metre Thus:

मधुरमसृणमुग्धस्निग्ध — — U — —
U U U U U U — — — U — — U— —
U U U U U U — — — U — — U— —
प्रतिकलमति हर्षाद् भारती नृत्यतीव ॥

The next two verses are in the Śikhariṇī metre

इमा पथ्य क्षोणी वह U U U — — U U U —
[भुज] गानामीशोऽपर इव स एनामरचयत् ।
कथामुर्वीनाथ प्रणत U U — — U U U —
U — — — — — U U U U U — — U U U — ॥
नवा स्फीता या च प्रकृतिसुभगाऽलङ्कृतिरपि
स उक्तेरुल्लेखो U U U U U — — U U U —
U — — — — — U U U U U — — U U U —
U — — — — — U U U U U — — U कलित. ॥

The Prākrit Gāthās are metrically correct.

सिंगारमंजरिं पाविऊण देवी सरस्सई अज्ज ।
मयरद्धपा णम .. . . ॥१
सिंगारमंजरिं पाविऊण देवीएं उअह वाणीए ।
सोहग्गजसपडाया .. . . ॥२
. ऊण जस, कहविहु सिंगारमंजरिं उअह ।
णियसोह [ग्ग]वडाया . . . . . ॥३
[सिंगारमंजरिं पावि]ऊण वाणीए मणहरा ये वि ।
कण्णावयंसमोहा भो . . . . ॥४

They described Goddess Sarasvatī as being joyous on acquiring the valuable 'Śṛngāramañjarī' which is like her banner of good fortune and her ear-ornament

The last verse is in the Anuṣṭubh metre in Sanskrit:

. [व]त्सराणा शकद्विष ।
कृतेय भोजराजेन कथा [शृङ्गारमञ्जरी] ॥

It avers that Bhojarāja produced this Kathā in Vikrama (lit the enemy of the Śakas) Saṁvat The missing letters in the verse are the greatest loss to the work, for they would have solved the problem of the date of the work

. ...

APPENDIX I

(A transcript from Bhoja's SP, Madras Ms)

(Chapter 36, Vol 4, ff 902-911)

(पत्र ९०२) तत्र नायकयो प्रागसगतयो सगतवियुक्तयोर्वा मिथस्समागमे प्रागुत्पन्न तदानींतनो रत्याख्यस्थायीभाव इति रते. सत्तासज्ञा प्रथमावस्था।

.... .अभि व्यक्तिसज्ञका तद्द्वितीयावस्था।

.... अनुबन्धसज्ञका रते तृतीयावस्था।

..... प्रकर्षसज्ञका रते तुरीयावस्था।

तासु च यथाक्रम सक्षेपादय समुपसर्गार्था भोगशब्दार्थेन सबध्यन्ते। सक्षिप्तो भोग सत्तावस्थायाम्, संकीर्णो भोग अभिव्यक्त्यवस्थायाम्, सपूर्णो भोग अनुबन्धावस्थायाम्, सम्यग् भोग प्रकर्षावस्थायामिति।

स सर्वोऽपि द्विधा सामान्यरूपो विशेषरूपश्च। सामान्यरूप पशुमृगादीनाम्, विशेषरूपो नागरक-(पत्र ९०३) नायकादीनाम् .

(पत्र ९०९) अथैष विशिष्टनायकविषयो विशेषरूप उच्यते॥ स च सात्त्विकादिनायकभेदात् स्थिरास्थिरत्वादितारतम्यात् प्रबन्धेन उपपाद्यमानो द्वादशप्रकार उत्पद्यते प्रथमसदर्शनक्षण एव संक्षेपेण उत्पन्न सक्षिप्त इत्युच्यते।

....सकीर्ण द्वादशप्रकार

... सपूर्ण ,,

. सम्यक् ,,

तत्र संक्षेपपक्षे रागोपाधि प्रेमाणि द्वादशप्रकार भवेति। तत्र हरिद्राराग, रोचनरागं, कापिल्यरागं, रीतिराग इति सात्त्विकस्य (नायकस्य), कुसुभराग, लाक्षाराग, अक्षीवराग, मजिष्ठाराग इति राजसस्य, कर्दमराग, कषायराग, सकलराग, नीलीराग इति तामसस्य, तत्प्रायेण पुरुषाणा विशेष (षा) उपजायन्ते।

तत्र अल्पकारणापनेय **हरिद्रारागः** तदति ..रस्य स हि तथा न कामेन बाध्यते यथा सत्त्वविवेकात्करुणादिभि', तेनासौ, नातितरामतिचिर वा रज्यते, अतो हरिद्रारा नागानन्दे जीमूतवाहन— न तथा सुखयति मन्ये मलयवती। इ

(पत्र ९१०) अनल्पकारणापनेय **रोचनाराग** तन्महासत्त्वस्य। स हि कामेनाबाध्यमान धर्मादिप्रवृत्तिरेव स्वकारणसामग्र्यतो जायते। तेनास्य नातिदुरपनेया नातिरक्ता वा रोचनाया इव रागलेखा भवति। यथा शाकुतले दुर्वासस शापेनापनीतस्मृतेर्दुष्यन्तस्य—सुतनु हृदयात्प्रत्यादेश व्यलीकमपैतु ते। इ .

अनल्पकारणोपनिपातेऽपि प्रयत्नापनेय(य) **कापिल्यराग**(ग) तदतिसात्त्विकस्य यथा— हरिश्चन्द्रचरिते विश्वामित्रमोचनाय दारविक्रयिणो हरिश्चन्द्रस्य— हे धन्या श्रृणुतावधत्त घनिनस्तेय मया प्रेयसी। इ.. .

कारणोपनिपाते महत्य . पनेतु शक्यते तद्रीतिराग, तदतिमहासत्त्वस्य यथा जनापवाद-भीरुतया निर्वासितायामपि नीताया रामायणे रामस्य—

तत कैरप्युक्ते परिणयविधौ काष्ठमुनिभि. । इ

(पत्र ९११) तेषु च सत्त्वच्छायाधिवयात तथाविधा रागच्छायानुवृत्तिस्यापीन एव रागवर्णो भवति।

एवमल्पकारणापनेय कुसुभराग तद्रजोबहुलस्य। स हि तथा न धर्मार्थयोरनुरज्यते यथा काम (मे), तेनातितरा रज्यते, गुणेषु च यथोत्तरेच्छत्वान् नामिनामनुग. . . पि ? शीघ्रमेव विरज्यते। यथा हरिवशे वासुदेव —

पान्थ द्वारवती प्रयासि यदि हे तद्देवकीनन्दनो

वस्तव्य स्मरमन्त्रमोहविवशा गोप्यो न नामोज्झिता । इ

अनल्पकारणापनेयं लाक्षाराग तदपि रजोबहुलस्यैव जायते, तथा (यथा) विक्रमोर्वश्यामुर्व-शीविलोकनापहृतमहादेवीप्रेमसपद पुरूरवस —देव्या दत्त इति । इ .. ..

महाप्रयत्नापनेयमक्षीम(ब)राग यथा—यौगन्धरायणादिप्रयत्नतो राज्यलाभाय तापसव-त्सराजे वासवदत्ताया वत्सराजस्य—

चक्षुर्यस्य तवाननादु(द)पगतं नाभूत्क्वचिन्निर्वृत । इ .

महाप्रयत्नेन अपनेतुमप्यशक्य मजिष्ठाराग यथा मदालसोपाख्याने मदालसायामेव कुवलयाश्वस्य—

श्रेणीभूतामिवाशासु निखातामिव चेतसि ।
प्रोतामिव विकल्पेषु राजसूनुरमस्त ताम् ।।

इद चाह—यदि सा ममतन्वगी । इ

एतेषु च रजोबहुलत्वाद रागभूयिष्ठेषु रागान्तरोपनिपाताद् रक्तायामेव वर्णोत्कर्षो भवति।

अथाल्पकारणापनेयमेव तामसस्य कर्दमराग यथा मालविकाग्निमित्रे . मालविकाविलोकनापहृतचेतसो महादेव्या धारिण्यामिरावत्या च .. (अनल्पका) रणापनेय तामसस्यैव कषायराग यथा विक्रान्तशूद्रके शिवगणस्य—

सा व परिवर्तनैकललिता विश्वासभूमि प्रिया। इ कारणोपनिपाते महाप्रयत्नतोऽपि सर्वथा दुरपनेय सकलराग तदपि तामसस्यैव यथा रघुवशे इन्दुमत्या प्रमादमृतायामपि वर्षकतिपय-जीविनो अजस्य—तेनाष्टौ परिगणिता समा (कथचित्) । इ. .

सर्वथैव अपनेतुमशक्यं नीलीराग तदतितामसस्य यथा कादम्बरीकथायां महाश्वेताविषये वैशपायनस्य—

दूर युक्तालतया। इ . .

एषा च तामसाना तमोऽतिरेकाद् रागयो स्वै . . ण तिरस्कारे वर्णान्तरमुत्पद्यते सोयमुप .... (सक्षेपा)र्थ ।

अथ सकरार्थपक्षे .. .. .

APPENDIX II

General Maxims in the SMK

अतिपीडिता पुरुषा कोपवशान्नतदस्ति यन्न कुर्वते। (Folio 124 A)

अनतिक्रमणीयान्यवश्यभाव्यानि। (122 A)

अपूर्व पुमान् स्थानद्वय एपावाप्यते, यदि स्वाध्यायी तदा मठिकादौ, अथ राजपुत्रादिस्तदा शून्यदेवालयादौ (101 A)

अप्रतिविधेया नियति । (122 A)

अवमता हि पुरुपास्तन्नास्ति यन्न कुर्वन्ति (133 A)

असद्गुणख्यापन हि दोपाय, यथार्थगुणाख्यान पुनरनवगीतमेव। (3 A)

आवर्जितचित्त एव रञ्जयितु शक्य, रञ्जितचित्तवृत्तिर्हि सर्वस्व जीवित च प्रयच्छति। (30 B, 31 A)

एक्कु लीयतह दुड्जउ नामइ। (97 A)

गार्हस्थ्य हि निखिलाश्रमजीवभूतम्। (145 B)

जातस्य जन्तोर्नियतमेव निर्याणेन भवितव्यम्। (92 B)

दुर्दान्तद्विरददुर्धराणि चेन्द्रियाणि। (33 A)

दुर्ल्लङ्घ्या हतविधेर्विलसिताना गति । (122 A)

धूर्तेभ्योऽपि प्रयत्नादात्मा रक्षणीय । (83 A)

न चानुत्पादितापत्य पैतृकादृणान्मुच्यते पुरुष । (145 B)

नलिनीदलनिपतितजललवतरल प्रकृत्यैव मन । (33 A)

पराशय परिज्ञाय अनुप्रविश्य परो रञ्जनीय । (60 A)

प्रकृत्यैव त्यक्तस्नेहा खलसङ्गतिर्दूरत एव परिहरणीया। (33 B)

प्रतिप्राणीदुर्विज्ञेयाश्चित्तवृत्तय । (31 A)

महासत्व महासाहसिक च सम्यगुपलभ्य आत्मत्यागेनाप्यर्थ साधयता न दुरापा स्वार्थसिद्धय (70 A)

यो हि यदाशयस्तत् तेनानुप्रविश्य विश्रावयता निश्चितैवार्थसिद्धि । (69 A)

यौवन नामातिगहनमन्ध तम, दु परिहर सर्वप्राणिभि । (33 A)

रागो व्याघ्र इव दूरत परिहरणीय । (124 B)

विलासिन्यो हि दृष्टिविपवराङ्गनासनाभयो दूरत एव मनोमोहमुत्पादयन्ति। (33 B).

विष्टिरिवानिष्टकारिणी योपिता सविकारा दृष्टि । (33 B)

व्याघ्रादिव प्रेम्ण सततमात्मा रक्षणीय । (32 B)

स हि महान् भाव, प्रभावख्यापनया तन्नास्ति यन्न वितरतीति। (69 A).

सन्ध्याया शयन भाग्यवता नोचितम्। (101 A)

समयोल्लङ्घन हि क्रियमाण त्रपाकरमनुचित च भवति। (46 B)

सर्वोन्मादैकायतन च विभव । (33 A)

सुवर्णमन्यत् सुरभि क्व प्राप्यते। (105 B)

स्त्रियो ह्यतिदुराराधा दुष्टाशया चलस्वभावा रक्षितुमशक्या क्षणविरागिन्यो नीचानुरागिण्यश्च। (145 B).

स्त्रियो हि नाम त्रिवर्गैकसाधन, सुखायतन यशसोऽर्थस्य सन्ततेश्च मलभूता। (145 B)